

The INLAND PRINTER

J. L. FRAZIER, Editor

*The Leading Business and Technical Journal of
the World in the Printing and Allied Industries*

Western Advertising
CHARLES A. WARDLEY
205 West Wacker Drive
Chicago, Illinois



Eastern Advertising
WM. R. JOYCE
420 Lexington Avenue
New York City

Volume 93

April, 1934

Number 1

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THE INLAND PRINTER, April, 1934, Volume 93, No. 1. Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois (Eastern Office, 420 Lexington Avenue, New York). Subscription, \$4.00 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single copies, 45 cents. Foreign, \$5.00; single copies, 50 cents. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879.

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171 FONTS OF

60 pt.

Goudy Heavy Face CONDENSED

Regular price \$10.85. To close out
\$6.00 for a regular size 3A4a font.
A font of spaces and quads to match \$1.00.
Cash with order. F. O. B. Foundry.
Not more than three to a customer.

STERLING TYPE FOUNDRY
Vermontville, Michigan, U. S. A.

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STERLING TYPE FOUNDRY
Vermontville, Michigan, U. S. A.

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*To Make Easier the Selection and
Buying of* **BOOK PAPERS**

*H*ERE is a device which will do just that—
make the selection and purchase of book papers easier and more
convenient for the printer and buyer of book paper.

It has come into being because it seems to the Oxford Paper Co.
and Oxford Merchants that there is a very definite need for supplying
the paper buyer with samples and data in a more concise, complete
and convenient manner. And we believe it will be found that this new
device is a decidedly useful and helpful one.

Ask your *Oxford Paper Merchant* to discuss this cabinet with you
or, if that is not convenient, write on your business stationery to—

OXFORD PAPER COMPANY
230 PARK AVENUE • NEW YORK, N. Y.
WESTERN SALES OFFICE
35 EAST WACKER DRIVE • CHICAGO, ILL.



Printing, as an enterprise, reaches its peak in the palatial Chicago plant of R. R. Donnelley & Sons Company. Here Art and Business, "East and West," which some say can never meet, dwell together in virtual ecstasy. Here the craft of imparting character, beauty, and dignity to the printed product is directed by model management imbued with the highest business ideals. Featuring last year's first International Exhibition of Contemporary Fine Printing, this view of the galleries is reprinted from a de luxe brochure just issued to announce the second

Printer Makes Profitable Use of Gallup Idea

By A. G. FEGERT

HERE'S a story of how one printing concern refused to let the late depression restrict its growth. Like other businesses, this concern found volume decreasing, due to smaller appropriations of its customers able to continue as going concerns, and because of increased competition from the largest printers, who reached down for publication jobs, and from the smaller printers, who reached up to take work away from the job department. It is my impression that a great many publication plants similarly affected during the last four years just folded up.

The editor of THE INLAND PRINTER heard of the new sales presentation of the Blakely Printing Company, Chicago, from talks with its principals, and from a presentation of the plan at a meeting of a small group of large users of printed advertising. The result was a request for an article giving the facts, so other printers could study the sales method being used so successfully.

The new plan of selling printed advertising, developed by Blakely, is based on the success attained by Dr. George H. Gallup, of Northwestern University, who opened a new field of research in advertising and publishing. Prior to the application of his method of determining reader-interest in pieces of printed advertising, his field had been limited to newspaper, magazine, and also radio advertising.

His achievements became familiar to many, among whom L. M. Gooder, vice-president of Blakely Printing Company, and a trustee of Northwestern University, was one. Fred B. Hamm, president of the company, also became enthusiastic about Doctor Gallup's methods and responded to Gooder's suggestions to apply the Gallup method to the use of printed advertising.

When I interviewed Gooder about his sales plan, which has been used quietly, but

with increasing effectiveness, since it was given its first test, he hesitated at first to give information. Asked what the tangible results had been, he said that many accounts added by his company during the last three years were gained because of the new sales approach, using the Gallup data.

Then, in response to my inquiry as to how busy the plant was, he answered by saying that the schedules of both the letterpress and offset departments are almost all filled up for the next few months, a condition many would appreciate.

Much planning had to be done before the Gallup method of ascertaining reader-interest in advertising could be applied to printed advertising pieces mailed direct to persons "at the point of sale."

★ ★ ★
Blakely Printing Company builds powerfully dramatic and compelling sales presentation for direct advertising around scientific test of reader interest used by publishers

★ ★ ★
"The results more than bore out our faith in direct advertising," Gooder said. "The first survey was followed by another, in which national advertisers cooperated under the direction of Doctor Gallup. The figures were presented to those who cooperated with us. To some, the survey proved that they had been right in their methods, but could improve. To others the results showed they had been on the wrong track."

Results of the two surveys have been visualized by means of photographs, graphs,

and the reproductions of various advertisements, and artistically presented in portfolios which are used by members of the sales staff of the Blakely Printing Company. A second portfolio contains the seventeen pieces of printed advertising which were used in the survey in which national advertisers cooperated. But these printed pieces were not all produced in the plant of the Blakely Printing Company, nor were all the cooperating advertisers customers of the printing concern at the time the survey was made, using their material.

Gooder personally supervises, and as a rule conducts, the presentations of the results of the surveys to prospective customers. The presentations are carefully planned and include facts to fit the business of the particular prospect in every instance.

In the principal portfolio, used to present the Gallup method as a direct means of measuring interest in printed advertising, the statement is made that "personal interviewing is the backbone of the Gallup method. Trained investigators record on actual copies what has been read in part and in full, or what has been seen." The illustrations accompanying the statements depict Doctor Gallup's trained interviewers at homes of persons who had received copies of the mailings being tested.

"Did you happen to see this?" then asks the interviewer as he shows a piece of the printed advertising to the man or woman.

"Did you happen to know what product was being advertised?" is the second question asked, as the interviewer conceals the nameplate or other identification.

"Did you happen to open it up and look at it," is the third question. "Did you happen to read any of this?" is the next question, as the interviewer points to the copy.

Results are depicted by means of graphs in the portfolio, as shown in these pages.

Doctor Gallup instructs his aids to use the word "happen," so that the persons interviewed do not feel bound to answer in any one particular way. In no case does the interviewer use the same piece of printed advertising for more than one interview. Each piece is marked with the comments made thereon by the person interviewed, and at the conclusion of the interview the occupation of the head of the household is ascertained, and, from that, the income groups to which the persons interviewed belong are established.

Gooder gave me these figures, compiled from data provided from the survey conducted by Blakely Printing Company under the direction of Doctor Gallup: 57 per cent of those receiving direct-mail pieces remember them; 34 per cent open and glance through them; 31 per cent identify the advertiser; 16 per cent read the pieces through. These are averages.

In one survey, seventeen pieces of printed advertising were used in five cities, namely, Evanston, Illinois; Chicago; Jasonville, Indiana; Marion, Indiana; and Des Moines, Iowa. Of the persons interviewed, 75 per cent were women and 25 per cent were men.

Four income groups were listed in the returns as follows: the brown-ink group, income was less than \$2,000 a year; the

green-ink group, incomes from \$2,000 to \$3,000 a year; the red-ink group, incomes from \$3,000 to \$5,000; and the blue-ink group, incomes in excess of \$5,000.

As results of the survey are explained to prospective users of the Gallup method of determining reader interest, the Blakely salesmen show, from one portfolio, the graphs indicating how the persons of the different groups—represented by brown, green, red, and blue inks—reacted toward the tested pieces of literature, and from the second portfolio are shown samples of the seventeen pieces of the printed advertising used in the tests.

The study of these reactions has influenced the users of the Gallup method, and also the Blakely designers of printed sales literature, to put into their designs those elements of attraction that will tend to increase the effectiveness of sales pieces. As a consequence of this and other surveys, and the application of their values to their own products, the Blakely Printing Company's advertising pieces have increased in reader interest from the 19 per cent level of other mailing pieces to 28 per cent.

That extra 9 per cent of effectiveness gives the Blakely sales staff an excellent talking point in presenting, to the sales and advertising managers of large poten-

tial users of direct advertising, the advantages of trying out the Gallup method of determining advertising and sales effectiveness of whole campaigns and/or individual pieces. It gives definite knowledge of results to be expected.

I asked Gooder if he had given many public addresses on the Gallup method of determining results as applied to printed advertising before advertising groups.

"Not many," he answered. "We are not interested in presenting the facts to advertising men generally. What we want to do is to present our proposal and facts to individual sales and advertising managers, and other executives who have the authority to spend the money of their respective businesses for such an enterprise. A presentation at the desk of such an executive is far more valuable to us than one at a public meeting. We can apply the facts to the particular business of our prospect."

He said the presentation took one to five hours, and cited one presentation to a prospect interested in selling breakfast foods. The men employed to conduct the Gallup survey interviewed grocers and other retail food sellers, and the facts obtained were presented in dramatized form to the prospective buyer of the Blakely Printing Company's products and service.



Here are the seventeen pieces used in the survey made by Blakely Printing Company, Chicago, as the basis for the Gallup analysis of pulling power of various types of direct-mail appeals with different classes of people. Each piece sets in a pocket for easy removal and examination during presentation

In presenting the results of the cooperative survey, with the use of seventeen pieces of excellent printed advertising, eight graphs are used. As the graphs are shown, the seventeen printed pieces that figured in the survey also are shown.

In one test, two identical pieces of the advertising were used. They were listed as Numbers 8 and 10. The first page of the four-page folder, $3\frac{1}{2}$ by 5 inches, is illustrated with a picture of a man looking intently into the face of a woman, and these words appear under the cut, "You look lovely, dear—" The first folder was without illustrations inside, merely type copy being used. The second folder carried an illustration of the package and bottle on the second page. In the summary of results, the report made by Blakely to the advertiser was analyzed as follows:

"In the final averages for the three cities, the illustrated piece attracted 44.8 per cent, while the other was recalled by 48.3 per cent, a total difference of 3.5 per cent. However, only 13.8 per cent of the people interviewed identified the advertiser on the piece that was not illustrated, while 18.4 per cent identified the illustrated piece. In other words, 41 per cent of the people who saw the illustration identified the product being advertised, while only 28 per cent of the people who saw the other piece knew what it was about.

"The spread is even greater between the two pieces when you consider the number who opened the folders. 21.9 per cent of the women interviewed opened the illustrated piece, with 16.7 per cent reading some part or all of the copy. Only 12.9 per cent of the women interviewed opened the plain number."

In commenting upon results obtained in another instance, shown in the portfolio as Number 9, the Blakely report to the advertiser was analyzed as follows:

"This piece is well done with color and recipes. This fact asserts itself in showing that, of the women who saw and remembered the piece, nearly half of them identified the advertiser. It ranks seventh of all pieces tested in this respect. It was remembered by 47.8 per cent of the women interviewed. Men show a laxity in interest in this piece, with 35.9 per cent, which is

logical enough. Their interest drops characteristically as far as the product itself is concerned. 13.8 per cent opened it, 7.8 per cent read some or all of the copy, while approximately 10 per cent knew what was being advertised.

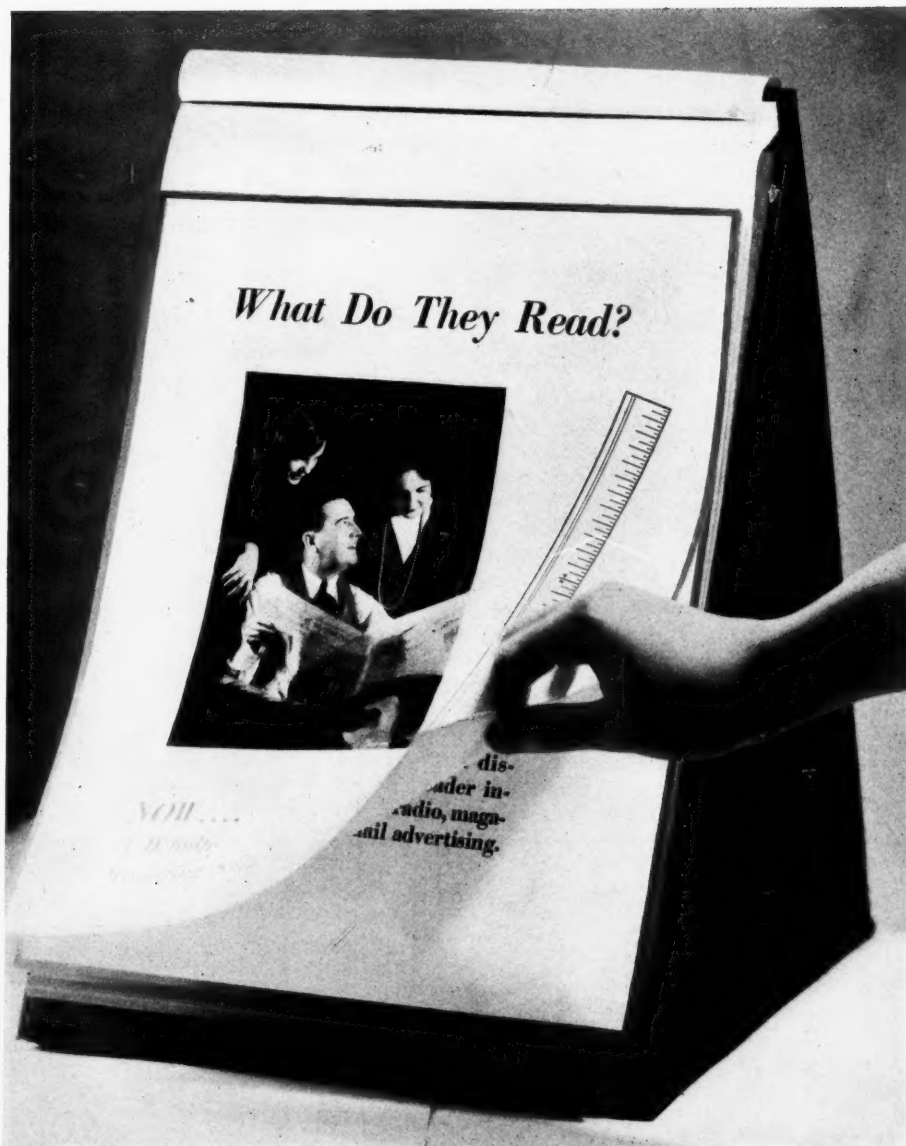
"While the figures for this piece hold up nicely for women, interest in this product has waned. Many comments were heard in Jasonville to the effect that: 'Oh, yes, I got it. It's still around here some place. Do you want it?' 'We never use that kind any more,' was another response.

"In comparing the two pieces, it can be said that, in outward appearance, the two would have about equal value in spite of the fact that the tablet piece is done in color. However, coloring of this shade, when presented in a single piece, does not

stop the eye. If it were interspersed with some black and white halftones, the differences would be noticeable."

Another quotation from the Blakely report to this prospective client illustrates the thoroughness of the analysis made of the prospects' distribution and sales methods. The information and the deductions, obviously, could not be obtained except by the use of the Gallup method of determining values. The report follows:

"It is significant that the piece was distributed house-to-house. It is not a successful method of getting advertising in the hands of the housewife or householder. The fact that the piece of merchandise was sent along with the folder should have brought the attention value higher. However, it is doubtful if many of the women



How the graphs, facts, and other data are dramatically presented to Blakely prospects to whom a Gallup survey is proposed. This portfolio, and the one on the facing page, give a powerful impetus to Blakely's selling presentation

ever saw the folder or the sample of the product. Children, and even dogs, will destroy anything that is left lying around on the porch. The letter, distributed with the sample and folder, was absolutely worthless. Everyone was supposed to have seen it, yet less than 5 per cent remembered it. Letters, "thrown around," lose value.

"The folly of house-to-house distribution is shown in rather cold figures. The Jasonville piece, although containing almost the identical copy and cuts as the Chicago-Marion piece, did not enjoy so high reader-interest value. Of the women who remembered seeing the Jasonville piece, 43 per cent opened it, with 36 per cent reading some or all of the copy. The same figures for Chicago-Marion indicate a much higher interest, at 54 per cent and 43 per cent, respectively; a comparison between good color and well laid-out recipes, and black-and-white in a messy layout."

The foregoing excerpts of the reports submitted by the printer to his clients or prospective clients give an insight into the results obtained by the use of the Gallup method of checking the effectiveness of sales campaigns at the point of sale. That Blakely has increased its volume so materially that its plant is kept busy, and scheduled months ahead ought to be evidence

enough that the sales staff has something to sell besides mechanical operations.

An analysis of the graphs, which visualize results of the survey of the seventeen miscellaneous pieces of printed advertising, may give readers some ideas of great value.

A blotter, known in the survey as Number 1, done in colors, shows a personified carton of table salt leading a parade of personified food products. It was remembered by 70 per cent of the persons interviewed, and 60 per cent of them identified the advertiser, who, by the way, uses national media for advertising besides direct mail.

Piece Number 2 was a thirty-two-page-and-cover book, 8½ by 11 inches in size, with red cover stock, printed with brown and black inks; inside pages printed on white book stock with black ink, twenty-three pages carrying halftone and zinc illustrations. The subject matter is of interest to motorists; 80 per cent of the persons interviewed remembered having received the piece, and 52 per cent identified the advertiser. In the detailed analysis, it was noted on the graph that 60 per cent of the group with incomes more than \$5,000 (indicated by blue ink) identified the advertiser, while the ones with incomes from \$2,000 to \$3,000 (green ink) registered only 45 per cent identifying remembrance.

The \$3,000-\$5,000 (red ink) class registered 55 per cent, and the less than \$2,000 class (brown ink) registered 50 per cent.

Piece Number 3, a six-page envelope enclosure, folded twice to 3¼ by 6 inches, was remembered only by 40 per cent of the persons interviewed. This was the lowest mark of all the seventeen pieces. Perhaps the piece lacked interest because of the drab appearance of the cover, on which the catch-line was, "Science Your Safeguard." A stronger contrast in the color scheme might have increased its power to attract.

Piece Number 4, a twelve-page folder, designed as a 6¾-envelope enclosure, registered its high record of being remembered among the lowest income group, 53 per cent of the persons interviewed of this class having remembered that they had received it. Almost 45 per cent of these persons also identified the advertiser, whose batteries and flashlights were pictured on the first and inside pages in colors.

Apparently the desire for a "holiday party to Florida" appealed as strongly to the lowest-income group as it did to the highest, for 65 per cent of persons of both the groups reported that they remembered having received the illustrated eight-page folder, 4 by 9 inches, printed in colors, shown in the portfolio as Number 5.

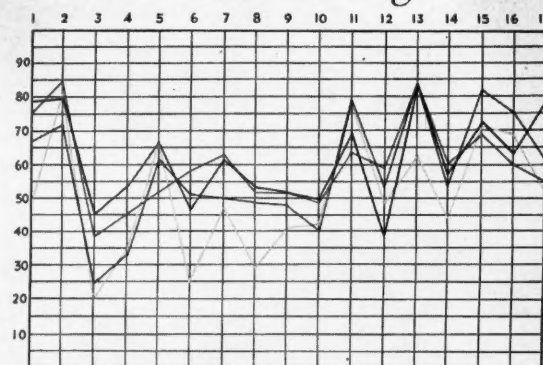
The Gallup Method



Personal interviewing is the backbone of the Gallup method. Trained investigators record on actual copies what has been read in part and in full or what has been seen.

One of the first pages, in the portfolio giving the analysis of the pulling power of direct-mail pieces, shows actual photos of several Gallup interviewers in private homes, checking with residents their reactions to the various pieces being tested. Details are immediately noted on the piece itself, and later transferred to a master sheet for analyzing the reactions

Direct Mail Investigation



RECEIVED and REMEMBERED

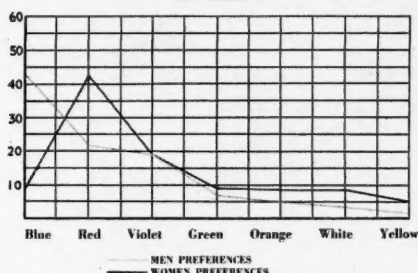
17 Direct Mail Pieces

INCOME Less than \$2000 INCOME More than \$2000 INCOME More than \$3000 INCOME More than \$5000

One of eight charts showing reactions to each of seventeen pieces tested by four different income groups. Other charts showed percentages of those who identified advertiser, percentages of those who opened and glanced at the pieces, and the percentages of those who read them. The four other charts average four income groups on each point as a basis of comparison

COLOR PREFERENCE OF A GROUP OF 300 MEN AND WOMEN

BY WISSELER



Color Preference—133 Men and Women

BY STARCH

MEN		WOMEN	
1. Blue	2.4	1. Red	3.3
2. Red	2.5	2. Blue	4.1
3. Purple	3.4	3. Greenish Blue .	4.8
4. Violet	4.0	4. Violet	5.2
5. Green	4.8	5. Green	5.5
6. Orange	5.5	6. Yellow	6.1
7. Greenish Blue .	6.8	7. Bluish Green .	6.3
8. Bluish Green .	7.2	8. Purple	6.5
9. Yellowish Green	8.8	9. Orange	6.6
10. Yellow	9.0	10. Yellowish Green	6.7

Here is another important graph from the Blakely portfolio. It shows the color preferences of men and women, as determined by two separate investigations. As a guide to choice of colors in printing and styling, it is invaluable, and it is an impressive selling point for the advertising printer

Summary of Reader Interest

Radio—average evening program—

4%

Daily Newspapers—average 330 line ad—

8%

Weekly Magazines—average full page ad—

19%

Billboards—identified advertiser—

23%

Direct Mail—average direct piece—

19%

Direct Mail—average BLAKELY PREPARED piece—

28%

This page from the Blakely portfolio compares pulling power of various methods of advertising, ascertained by personal interviews carried on in the homes. Direct mail makes a good showing, and Blakely prepared pieces make an even better showing, a sales point the company uses to advantage

The "red" group registered 62 per cent and the "green" group registered 53 per cent. The advertisers—a railroad and a travel bureau—were identified only by half of the persons who remembered seeing the folder. Names of advertisers were printed in small type on two of the inside pages and on the back page.

Not so very good results were obtained from the use of a folder (Number 6) of the same size, 4 by 9 inches, advertising ocean cruises. This folder was printed in one color on a buff stock and carried half-tone illustrations of scenes depicting travel. The least interest was manifested by the "blues," representing the highest income group, for only 25 per cent remembered having received it, while the other groups registered up to 58 per cent in the memory test. An average of 33 per cent opened and perused the folder, but an average of only 5 per cent identified the advertiser.

Kitchen problems, as stated and illustrated in colors in a self-mailing broadside, received the least attention on the part of the highest-income group. The advertiser featured the advantages of "Electric Cookery," but only 25 per cent of the "blues" read part of the piece, which is classified as Number 7. The record shows that 47 per cent of the "blues" remembered the piece, 50 per cent of the "reds," 62 per

cent of the "browns," and 63 per cent of the "greens." However, the "blues" registered the highest percentage of persons who identified the advertiser, the record being 35 per cent. The average for the four groups on identification was 28 per cent.

Piece Number 11, which was a broadside folded to 10 by 7½ inches, printed on dull-finished coated paper, highly illuminated with gold ink and excellent halftone illustrations, advertising an auto, was remembered by an average of 72 per cent of all the persons interviewed. The name of the local dealer, however, was identified only by 60 per cent. The car—medium-priced class—attracted the most attention from the two highest-income groups.

An average of 83 per cent of the persons interviewed remembered having received Number 12, which was an eight-page booklet, 3 by 4 inches, with a catch-line, "What to Give Him for Xmas," on the front page. The booklet was wire-stitched, printed on buff stock, with black ink used for text, and with green, red, and gold inks for borders and illustrations. The center spread was made up of a list of possible presents, with blank spaces opposite the items for insertion of names, "for whom intended." While 83 per cent remembered the booklet, only 30 per cent identified the advertiser, a dealer in men's clothing.

The highest scores were registered in connection with the tests of Number 13, an envelope enclosure, 3¼ by 6 inches, printed in colors and also containing three sticks of a well-advertised brand of chewing-gum. Of the persons interviewed, 83 per cent remembered having received the mailing, and about 68 per cent remembered the name of the advertiser. According to the records on this advertising piece, as shown by the graph, the least amount of any gum is chewed by the highest-income group, for only 62 per cent of this group remembered having received the mailing, but almost all of these remembered the name of the advertiser.

Piece Number 14, which was a six-page folder—6¾-envelope size—announcing a new model of vacuum cleaner, was remembered by 55 per cent of all of the persons interviewed, though only 32 per cent remembered the name of the advertisers. The names of the manufacturer and the local dealer appeared in small type on the back.

A railroad booklet, 4 by 9, sixty-four pages and cover, entitled "40 Ways and More to California" (Number 15), was remembered by more than 70 per cent of all persons interviewed, and 47 per cent of them remembered the advertiser.

"Pork Cookery" is the title of the folder, with illustrations printed in colors, which

is listed as Number 16. The score for this piece is that 65 per cent of the persons remembered it when interviewed.

Number 17—the final piece in the portfolio—is a six-page folder, envelope size, printed with green and black inks on white paper, advertising certain cooking utensils. 60 per cent of the persons interviewed remembered having received it, and 35 per cent identified the advertiser.

Of the eight graphs shown in the portfolio used by the Blakely staff in selling the service and printing, two show figures indicating what percentage of the persons interviewed opened and glanced through the various pieces of printed advertising received. Two other graphs refer to the extent to which the recipients read the various pieces included in the test.

The portfolio which is used for the presentation of the whole story of the Gallup method, as used by the Blakely Printing Company, consists of thirty sheets. Many of them show reproductions of newspaper and magazine advertisements, with tabulated results on interest aroused among the readers. Several of them also show results of tests of interest in radio and billboard advertising made by Gallup's method.

A group of pages show in graph and other illustrated form what is called "The Blakely Library of direct-advertising data." Subjects covered in this section include: Color preference by men and women; typography—attention value of six sizes of type; size and proportion—attention value of blotters, booklets, broadsides, and large, medium, and smaller items.

As age is figured in Chicago—a city only 100 years old itself, a printing company that is sixty-six years old is one of the rarities in the industrial life of the city. That is the present age of the Blakely Printing Company. Perhaps it is such a thriving concern because it has had two infusions of new blood, which means new life. About thirty years ago, the business was at a low ebb, and Edward F. Hamm became its managing head. The firm regained a leading position in the printing of trade publications, tariffs, and catalogs. Incidentally, he made a fortune out of the printing business. As his son, Fred B. Hamm, emerged from his university life, the elder man put him through a course of practical training that has proved beneficial to the company. The second infusion of new life was the development of the Gallup method, use of which is being increased.

★ ★

Our Articles Prove to Be Real Help

We appreciate THE INLAND PRINTER more than words can express. I believe we get more actual good out of it than anything which comes to our plant.—JAMES W. MCCRAY, *The Independent Printing Company, Tulsa, Oklahoma.*

Says The Inland Printer Leads Progress of Industry

Still active as a printer after more than fifty years in active service, John E. Richardson is one of the most noted old-timers in Cincinnati. As a member of the executive committees of the Print Trades Association and of the Cincinnati Typothetae, he gives generously of his time to the advancement of the industry in his city.

He is president and general manager of Ebbert & Richardson Company, formed in



JOHN E. RICHARDSON

1899 and succeeding Earhart & Richardson, founded in 1886. Each company has always catered to the better-grade letterpress, specializing in color printing.

Richardson declares that there were no technical printing journals in the United States fifty-five years ago. Few books, possibly a dozen in all, were available. In the late 1870's, the first periodical, *Rounds' Printers' Cabinet*, was published by S. P. Rounds, of Chicago, who later became the Public Printer of the United States. The next was *The Chicago Printer*, published by Henry R. Boss, and succeeded in 1883 by THE INLAND PRINTER, published by Henry O. Shepard. Richardson has been a subscriber since the first issue.

"It is the opinion of many printers," says Richardson, "that Henry O. Shepard, through THE INLAND PRINTER, had more to do with the development of printing in the United States between 1890 and 1915 than any other person."

Even in those days, as today, he recalls, master printers, compositors, and pressmen eagerly looked through each issue of THE

INLAND PRINTER to profit by the articles and specimens of typography shown in its pages. Its many departments were sources of much fruitful discussion in plants all over the world, he declares.

Richardson states that through its more than fifty years THE INLAND PRINTER has maintained the high quality necessary to meet the ideals of the best craftsmen. Its editors and department editors have always been recognized as leaders having a wide knowledge in their respective fields, while its typography has had the constant admiration and study of printers everywhere, he concludes.

The editor of THE INLAND PRINTER met Richardson when he went to Cincinnati not long ago to talk before the Cincinnati Club of Printing House Craftsmen. Introduced to the old-time printer, and informed that he was one of the "first-issue subscribers," the editor spent an enjoyable few minutes discussing the part THE INLAND PRINTER has played in the industry's progress for the last fifty years.

It was as a result of that talk that Richardson wrote his comments on early days.

★ ★

N. E. A. Convention to Sparkle

With a brilliant array of newspaper notables scheduled as speakers at the National Editorial Association's portion of newspaper week at Missouri University, the convention this year will get off to a good start during the two-day session at Columbia on May 10 and 11. Following a trip through the Ozark Mountains, the convention will reconvene in St. Louis on May 15 for three days.

J. Frank Grimes, president of the Independent Grocers Alliance, with members in forty-three states, will discuss the I. G. A. advertising program. Douglas Martin, promotion department, St. Louis *Globe-Democrat*, will talk on "Possibilities for Advertising Promotion on Small Papers."

The second day of the convention will be given over to discussion of the code as it relates to Divisions A-2 and A-5, for which the N. E. A. is National Code Authority. Ernest Gross, former N.R.A. legal-staff member, and now National Graphic Arts Coördinating Committee's counsel, will make a talk, as will an N.R.A. staff member. C. A. Baumgart, N. E. A. code manager, will discuss various angles of the work he is doing. E. W. Palmer, chairman of the Coördinating Committee, also is making arrangements to attend and speak.

The third day will be featured by a talk on "The Editorial" by Clark McAdams, St. Louis *Post-Dispatch*.

Awards in the annual contests, which are a feature of the convention, will be announced at this session.

THE INLAND PRINTER for May, 1934

Schedule to Stabilize Prices Is Effective May 4

THE GRAPHIC ARTS INDUSTRIES are about to take the longest step thus far in their progress toward recovery through stabilization. Hours were stabilized in February, wages received similar treatment on March 28, the minimum being set at 10 per cent under the prevailing wage in each zone. Starting May 4, prices of commercial printing also will be stabilized within a range far narrower than has existed under past competitive conditions.

The N.R.A. on April 27 approved the "Price Determination Schedule" prepared by the National Graphic Arts Coördinating Committee, instructing that it be put into effect seven days later, May 4. The approval was granted upon the combined request of the National Editorial Association, Code Authority for Industries A-2 and A-5, and the United Typothetae of America, Code Authority for Industry A-1. Numerous zone organizations of the latter had endorsed larger manuals published by the Porte Publishing Company, The Southern Master Printers' Federation, and Henry M. Hastings, and were actively engaged in selling them to members.

The right to make the use of these books mandatory was denied by Payson Irwin, N.R.A. deputy administrator, in a letter to the U. T. A. dated March 14, a fact noted in the April, 1934, issue of *THE INLAND PRINTER*. Further effort toward approval of the privately published books was similarly unsuccessful. It is expected, however, that the "Price Determination Schedule" adopted will stimulate voluntary reference use of one of the larger and more comprehensive books.

Copies of the new and official schedule are to be delivered to each plant by its respective Code Authority before May 4, according to the official N.R.A. order. The schedule is a twenty-eight page booklet, 7 $\frac{3}{8}$ by 4 $\frac{1}{8}$ inches, bound in leatherette paper and punched for three-ring binders. The National Editorial Association is distributing copies free to all plants under its administration, while the United Typothetae of America, which has a different dues basis, is selling the booklets to its region-

als, and permitting them to resell them to printers. However, free or purchased, each copy must be receipted for at the time of delivery to the individual establishment.

The new "Price Determination Schedule" must be used by all plants in the industry doing commercial relief printing, no matter with what Code Authority they may be affiliated. The official schedule is made up on the order of the several printing catalogs for which approval has been sought, but of course is far from being as complete. Prices given have been worked out by a committee of officers and members of the National Editorial Association and the United Typothetae of America. Each member of the committee is the owner of a concern doing commercial relief printing. Prices have been so figured, *THE INLAND PRINTER* is told, that they are fair to both large and small establishments, regardless of location.

The order which makes this "Price Determination Schedule" the law of the industry gives consideration to the fact that no two printing plants are operated under the same conditions. First, it states that no establishment "shall sell or offer to sell" any product listed in the schedule at a price less than 10 per cent below that given in the schedule. Second, the order declares that the new schedule shall not affect any single order exceeding \$500, nor any combined order exceeding \$5,000, nor any con-

Here are the facts on prices under the code; the administration costs are explained on the second page following

tract order exceeding \$5,000 a year. The order further declares that any establishment having not more than three platen presses may, upon application and proper showing by its Code Authority, obtain authorization to sell at not less than 20 per cent below the prices listed in the schedule.

At the same time, the efficient, properly managed shops which maintain adequate cost systems (when such are approved), and which can show by means of such cost figures that their costs are actually more



The Blue Eagle has grown into the Code Eagle shown above. One will soon be issued for the graphic arts for distribution to all plants—the flag of the code

than 10 per cent below the figures given in the schedule, are permitted to *sell at not less than their own costs*. It is stipulated that proof of the accuracy of such costs must be submitted to the establishment's National Code Authority.

This last portion of the order clears away a doubt which has existed in the minds of hundreds of printers for almost a year. It means that owners of modernly equipped, well managed shops will enjoy to the fullest extent the production advantages for which they have paid in time devoted to study, and money.

The schedule puts the matter squarely up to every printer. He may charge not less than 10 per cent under the scheduled prices (20 per cent in shops having a total press equipment of three platens), or, where an approved cost system is maintained, he may charge whatever his records show does not amount to a loss.

Efforts to jack up the prices, to a point where inefficiently managed and equipped plants, undeserving of continuing in business, could make a profit, have never appealed to advocates of progress, including *THE INLAND PRINTER*. Sponsors of such ideas did not take into consideration the

obvious fact that the Government would not altogether disregard the public interest.

Records kept by trade organizations over a number of years conclusively show the greater economy of modern equipment in comparison with the slower machinery of earlier manufacture. And, as *THE INLAND PRINTER* has frequently pointed out in recent years, modernization of plant is not an expense, but a sound investment in the lowering of cost, and so in greater volume of orders. The principle is now given Government approval in the order which is to be the law on May 4. The N.R.A. recognizes that the user of printing is entitled to the best price possible without loss to the producer, and that the owner of modern, efficient equipment is entitled to benefit from his investment.

The N.R.A. has decreed that the schedule is law for ninety days. If no order to the contrary is issued before that time, the schedule will continue to be the law until an order to the contrary is issued. This will mean that unless the National Graphic Arts Coordinating Committee or some consumer body proves, during those ninety days, that prices in the schedule are wrong, they will doubtless remain in force for the duration of the National Industrial Recovery Act.

It is further emphasized that, while certain rights, powers, and duties are delegated to the National Code Authorities and the National Graphic Arts Coordinating Committee, they are always subject to the right of the Administrator of N.R.A. to review, modify, and disapprove them. The N.R.A. may, at any time it considers such action necessary, make changes in the order relating to the "Price Determination Schedule," in whole or in part.

Copies of the new "Price Determination Schedule" will be distributed to the plants in each zone or regional by the code-administration agency for that zone or region. Where possible, the schedules will be delivered at mass meetings, by personal calls, and so on, a receipt being taken for each copy. Where such distribution is not possible, copies may be sent by registered mail, return receipt requested. In any event, each and every printer, large or small, in big cities or in tiny hamlets, will receive a copy.

Any printer not receiving his copy of the "Price Determination Schedule" before May 4, should immediately write his regional code-administration agency for it. Where the office of that agency may not be known to the printer, such requests should be addressed to his National Code Authority. For commercial printers, these are the United Typothetae of America, Tower Building, Washington, and National Editorial Association, 134 N. La Salle Street, Chicago. These offices will then forward the requests to the proper regional bodies.

Roe Offers His Key to Success

One of the best known printer-publishers in the United States is Herman Roe, publisher of the Northfield (Minnesota) *News*. Formerly field director of the National Editorial Association, he is now the executive secretary of the Eleventh Zone Federation of Commercial Relief-Printing Industry (U. T. A.).

In answering a question put by John E. Allen, editor of *The Linotype News*, as to what specific things he would do if starting over, Roe offered some thoughts invaluable to every printer.

He mentions that the first Northwest Printers' Cost Congress was held in Minneapolis a month or so after he became a publisher some twenty years ago, inexperienced, without capital but having credit, and eager to learn. The ideas expressed



HERMAN ROE

at that meeting appealed to him as sound common sense and he contracted for installation of a Denham cost system, at a cost of \$125.

"It was the best investment I have ever made," asserts Roe. "That cost system has proved our compass, our insurance policy against bankruptcy, our guarantee of fair prices to our customers—a lifesaver in periods of business depression."

He urges adoption of every good-business practice advocated by the industry's leaders, such as: A cost system, a plant appraisal (kept up to date by a firm of appraisal engineers), an "honest-to-goodness" accounting system. The cost system would make it possible, Roe says, to pay for all these "know all about your business" services; it would provide facts that would insure profitable prices for printing. This, he says, is its principal advantage to the plant using it.

He says that if he were starting over he would attend all conventions of the industry, seeking ideas, and study practices and methods of successful printers, as described in trade papers such as *THE INLAND PRINTER*. He would constantly hunt new ideas and business-building plans he could adapt to his own plant and selling. Such ideas earn profits, he adds.

If, out of his twenty years of experience, Roe would do these things, can any other, beginner or old-timer, afford less?

★ ★

Book Simplifies Use of Color

The printer's work is constantly being made easier, both by discoveries of other practical printers, related in *THE INLAND PRINTER*, and developments of research on the part of various firms manufacturing equipment or materials.

A new help being offered to printers and advertising men is the "Beckett Color Finder." It is not too much to predict that it will enjoy unprecedented popularity and that it will be kept on the desks of all who receive it. The "Color Finder" will be used whenever color is considered in the production of printed matter.

The "Beckett Color Finder" is the work of Faber Birren, whose articles on the use of color appear in *THE INLAND PRINTER*. The company states that it makes 552 two-color ink combinations instantly available for study on any color of stock in the Beckett and Buckeye Cover lines.

It is also said that a total of 7,176 color combinations on the Buckeye line and 5,520 combinations on the Beckett line can be worked up. This, surely, is variety to suit any taste or demand. Of course, it can also be used for other items; it shows actual combinations.

It reduces expensive color-proving experiments, and enables the printer to show his customer the advantage of two colors over one in actual colors.

The instructions for using the "Color Finder" are simple and brief. Specimens of both lines of stock, in all colors, are stapled in. Large, die-cut "B" openings permit of sliding desired ink specimens under such openings, and moving them all around until proper proportions or different effects are found. It is emphasized that two impressions will be necessary for the darker stocks. It is also pointed out that the ink specimens are printed on antique-finish stock, and the inkmaker should be advised what color and finish of stock are to be used, so he can intensify color accordingly to meet the need.

The ink specimens include twenty-four colors and shades standardized by Faber Birren. They are furnished stapled to a card which slides into a slot in the "Beckett

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Color Finder," keeping it all together, yet making it instantly possible to remove the specimens for comparison with stock. The colors are available for many inkmakers under the names given, such as "Beckett Red Number 1."

To make the "Beckett Color Finder" even more valuable and useful to printers, a supplement is included which lists various suggested color combinations for each of the colors of stock shown. Thus, if a printer wishes to suggest tested ideas, he has merely to refer to the list, then slide the proper ink specimens across the stock

N.R.A. Studies Code-Authority Budgets To Fix Fair Administration Cost

THE POSSIBILITY of considerable revision in the cost of code administration is forecast by the executive order of President Roosevelt, dated April 14, authorizing National Code Authorities to collect equitable shares of code-administration expense from all establishments in their industries.

credit memorandum for these overcharges where monies have already been collected. The possibility of such action arises because some zone agencies sent out bills before the April 14 order was issued.

The President's order also stipulates that non-payment shall be a code violation. The punishment for such violation, the order states, will consist of loss of the Code Blue Eagle and all code privileges. Too, it says, the establishment will be exposed to suit by the National Code Authority of its industry for collection of the assessment.

Does this mean that violators of this portion of the hundreds of codes already approved will not face fine or prison?

New Eagles will be issued to code members. The bird itself will be practically the same as the one with which we have all become familiar, but the serial number and the name of the codified industry is added, as shown on the second page preceding, to record affirmative compliance by the firm displaying it.

This Code Eagle has been held up for months, pending settlement of the question as to how proper financing of industrial self-government might be obtained without invasion of the individual firm's constitutional rights.

It will, of course, cost money to administer the codes. It is now ruled, however, that dues may not be apportioned or assessed in any careless or arbitrary fashion. In the first place, before there may be any attempt to collect dues, the code must contain a provision to the effect that non-payment of an equitable share of the cost of its administration constitutes a code violation. The graphic arts code does.

Then, too, before dues may be assessed or collected, the Code Authorities must submit to the Recovery Administration, for its analysis and approval, their administrative programs, showing both physical and personal set-up, probable cost of operation, the sources of revenue, the basis of fixing dues, and also the method of collection. In other words, a picture of a code's government and its budget.

This newly promulgated order is designed to protect code members against extravagance in one form or another on the part of code authorities, or by organizers or administrators of industrial groups.

When the operating plan and the fiscal policy of a Code Authority has been finally approved, then the dues may be assessed. And after that time, only those members of an industry who comply with the code and pay the assessments as provided and

EXECUTIVE ORDER

Making provision for a clause in codes of fair competition relating to collection of expenses of code administration

BY VIRTUE of and pursuant to the authority vested in me under the provision of Title I of the N. I. R. A. of June 16, 1933 (ch. 90, 48 Stat. 195), and in order to effectuate the purposes of said Title, I hereby order that the following clause or any appropriate modification thereof shall become effective as part of any code of fair competition approved under said Title upon application therefor (1) pursuant to the provisions of the code relating to amendments thereto or (2) by one or more trade or industrial associations or groups truly representative of the trade or industry or subdivision thereof covered by the code, if the Administrator for Industrial Recovery shall find that approval by him of such clause is necessary in order to effectuate the policy of Title I of said Act:

1. It being found necessary, in order to support the administration of this Code and to maintain the standards of fair competition established by this Code and to effectuate the policy of the Act, the Code Authority is authorized, subject to the approval of the Administrator:

(a) To incur such reasonable obligations as are necessary and proper for the foregoing purposes and to meet such obligations out of funds which may be raised as hereinafter provided and which shall be held in trust for the purposes of the Code;

(b) To submit to the Administrator for his approval, subject to such notice and opportunity to be heard as he may deem necessary, (1) an itemized budget of its estimated expenses for the foregoing purposes, and (2) an equitable basis upon which the funds necessary to support such budget shall be contributed by members of the industry;

(c) After such budget and basis of contribution have been approved by the Administrator, to determine and secure equitable contribution as above set forth by all such members of the industry, and to that end, if necessary, to institute legal proceedings therefor in its own name.

2. Only members of the industry, complying with the code and contributing to the expenses of its administration as provided in Section 1 hereof, shall be entitled to participate in selection of the members of the Code Authority or to receive the benefit of its voluntary activities or to make use of any emblem or insignia of the National Recovery Administration.

FRANKLIN D. ROOSEVELT

Approval recommended: Hugh S. Johnson, Administrator,
By G. A. Lynch, Administrative Officer.

The White House
April 14, 1934.

specified, and his customer can see the thing for himself. In this way, an idea of actual results can be offered.

Any printer or advertiser can obtain a copy of the "Beckett Color Finder" by writing for it on his letterhead. Others desiring copies, or any extras for addition to salesmen's portfolios, may obtain them from the Beckett Paper Company, Hamilton, Ohio, at twenty-five cents each.

It is quite possible that the dues rates here and there, already set and in some cases collected, will have to be revised. Code-administration agencies, under the terms of the order, must give an accounting and bills must carry certain stipulated sentences advising establishments of their right to protest.

No doubt, if a lower rate is ordered, the code-administration agencies will enclose a

approved may participate in the selection of the members of the Code Authority or receive any of the benefits from its activities or make use of its emblems or insignia.

A member, if he feels that the dues assessed against him are unjust, may within fifteen days after receipt of his bill file a protest against the assessment, either to the local or zone code agency which sent him the bill, or to his National Code Authority, or even to the N.R.A. direct, outlining the reasons for his complaint. Such protest will be adjudicated.

If no protest is filed within fifteen days, then the assessment is considered as accepted and it is due and payable thirty days after receipt of the bill or notice. In the event of protest, then the assessment finally determined upon is due thirty days after the adjudication.

A news report from N.R.A. headquarters in Washington states that, where an association acting as Code Authority has a membership comprising the major part of the plants coming under its jurisdiction, it is not contemplated that any assessment, other than regular dues, would be made for code administration.

It is admitted generally, however, that if the payment of \$1,800,000 to \$3,000,000 will bring prosperity to printerdom, the cost to the industry will be cheap. The cost of code administration, however, like other business expenses, must be passed on to the consumer of an industry's products.

Latest Census of Manufactures figures report an annual volume of commercial printing of more than \$1,000,000,000. On this basis, the rate established by the U. T. A. means an additional one-sixth to one-third of 1 per cent. This is a drop in the bucket compared with other increases to be passed on, such as higher wages, reduced productive time, and higher cost of materials. In comparison, the cost of administering the graphic arts code might well pass unnoticed on the part of its customers.

But there is a speck on the otherwise hopeful picture. In an editorial, an advertising publication tells its readers that the cost of administering the graphic arts code is far out of line compared with the benefits which should accrue to the class that must eventually pay it—the advertisers.

The publication further declares that the printing prices based on averages that will allow printers a profit operating at 50 per cent of capacity must inevitably reduce volume and create a condition even worse than that which has prevailed during the last four years.

Such views demand notice; they make it imperative for printers to provide themselves with a defense when talking with customers. They must know how code-administration assessments are being used,

★ *Paying the Fiddler*

THE ORCHESTRATION for the graphic arts symphony is completed. By early summer the rhythmic beats of the industry's new opus will be reaching its first crescendo. Even now, as the "music swells the breeze," those who are always taking the joy out of life are laying plans for "paying the fiddler." Much as are the time and money we may have already contributed individually to getting the code under way, none can escape paying his "just share of the expense of administering the code." The law plainly says every establishment in the industry shall chip in its part. There is no escape.

The annual mechanical payroll has been fixed as the basis on which the dues or tax is to be levied in Division A-1 of the graphic arts industries. The Code Authorities have filed their rates and their budgets for approval of the N.R.A. When such approval is granted, the collection machinery may begin to function. Assurance has been sent out from Washington that no gouging will be tolerated, and only budgets set up on a reasonable basis of expenditures will be approved. That much, at least, has been done to safeguard our individual businesses.

PENDING approval by the Government authorities, it is announced that the National Code Authority for the relief (typographic) printing industry has filed a dues rate of \$3.00 a \$1,000 of annual mechanical payroll. To the printer who does approximately \$50,000 of annual business, with an annual mechanical payroll of around \$15,000, this rate means \$45 of dues a year for the upkeep of the national code machinery of his industry, larger sales volume with larger payrolls in proportion. The old custom of having minimum and maximum dues has been abandoned, and now every establishment will pay the same rate, in accordance with its payroll.

Our industry is prone to boast of an annual business of a billion dollars, a boast sustained by the United States Census of Manufactures. Such a volume of sales means a payroll of over \$300,000,000. That payroll, at \$3.00 a \$1,000, would yield dues of over \$900,000.00 a year for use of the industry's national administrative body and officials. Furthermore, to these national dues there must be added the tax for carrying on the work of the local and regional administrations. Reports indicate that these local rates run from \$3.00 to \$10.00 a \$1,000 of mechanical payroll. This means that the industry must lay aside for code taxes \$6.00 to \$13 for each \$1,000 of its mechanical payroll every year. This will amount to somewhere between \$1,800,000.00 and \$3,000,000.00. At the height of its glory in the early twenties, the United Typothetae of America never exceeded a national budget of \$515,000.

With such gigantic figures staring them in the face, it is only natural that grave questions should disturb some who are having the devil's own time as it is.

THE INLAND PRINTER trusts that salaries will not be paid which are so high ordinary executives in the industry will become envious and resentful. It recognizes the obvious, that if expenses for meetings of committees and officers—travel, hotels, and so on—are not held within bounds, participants will be accused of going on "junktets" at the expense of printers not selected to leadership.

In short, will code funds in such magnificent proportions tempt men in our industry to seek places of authority for purposes of a good time, and drive out those imbued with a desire to serve for the benefit of their industry and their country?

and they must be able to show that the sum is not excessive.

Judging by letters from printers, collection of a fair assessment for code administration will receive prompt payment.

Such prompt cooperation depends on a full, clear explanation of the need for the

amount assessed, made through some impartial source, such as the trade press. And proof of this is contained in newspaper stories, telling of protests by establishments in many industries against the high code assessment. Some of these complaints came from printers in various sections.

THE INLAND PRINTER for May, 1934

Salesmen Look to Employers For Guidance

By W. I. BROCKSON

Pep meetings of less value than sound advice of employer on overcoming sales resistance. All master printers can use the views given in this article as a means of checking their own method

WHAT CAN PRINTERS do to help the salesmen get more business? To find the answer, printing executives have expended much money and effort. Some have devised elaborate systems of selecting the most promising applicants for sales positions; a few have even established and maintained extensive training programs for junior salesmen; others have regular salesmen's meetings with definitely planned programs. Still others follow less formal procedure, varying in character, yet requiring much effort and expense on the part of the sales executive. Yet, results are not all that could be desired.

In analyzing the various systems in use, it is found that one condition exists in the great majority of cases. The plan in operation has been adopted because of what the sales manager *thinks* will help the salesmen. Only in rare cases has the management made a sincere and honest attempt to find out what each individual salesman actually *wants* in the way of help and assistance to make his efforts of more value.

In this connection, the printer might get a suggestion from the tactics followed by progressive concerns selling to the general public, which go to great lengths in the direction of questionnaires, of personal contacts in homes and retail stores, and so on, to find out what the public wants. Take, for example, one of the great auto companies, which advertises that it built its current models only after a most extensive investigation into the likes and dislikes of the public for various features.

Sometimes it is not so easy for the sales manager to get a truly useful, representative reaction from his salesmen as to the sort of cooperation they want. In an effort to be helpful, THE INLAND PRINTER has interviewed a number of printing salesmen and got them to tell frankly, honestly, and in confidence the sort of help they would like to receive from their respective houses.

A sufficient number of interviews was held to get a variety of opinion, and to ascertain those desires which are common to several salesmen. The contacts were made mostly with salesmen of several years of experience, although the "cub" viewpoint was not neglected. The flat failure and the chronic kicker were ignored. The types of printing house represented included large, medium-sized, and small organizations.

One salesman said, "The thing I want most is a chance to sit down with the 'boss' about once a week and talk over with him the conditions surrounding my individual accounts. Sometimes a customer gets 'sore' because of some slip-up in service, or some policy of the house which runs contrary to his desires. The policy in question may have been in force for years, and I, as a salesman, have no authority to go contrary to it. However, I have found that some of the employers have been able to give me slants on how to smooth out the difficulty, or have volunteered to go with me to call on the customer, and it has been helpful.

"Quite often the customer feels complimented when the printing company's chief executive takes a helpful and personal interest in his own business, and I have known some knotty snarls to be adjusted by such co-operation between the salesman and his employer with customers.

"Then, again, I have on my list several 'hard nut' accounts, firms that purchase a great deal of printing, but which for one reason or another we have never been able to sell. Time and again, in my previous connections, when I have ad-

vanced the subject of the conditions of such accounts to the chief, he made some valuable suggestions which I later was able to use in getting some of these accounts on the books of our firm.

"Your big ballyhoo meetings of salesmen, where the sales manager gets up and orates at length about the courage, persis-

tent calling, the old 'Go Gettem' spirit, and other more-or-less intangible things, are all right once in a while. In fact, a salesman appreciates a bit of inspiration occasionally, but this sort of thing gets awfully tiresome when it is the major 'help' the chief gives his men.

"What does me far more good is an opportunity to talk over thoroughly and in a man-to-man fashion with my employer the difficulties I am having with my various accounts, the competition involved, and the complaints against the house. I have been employed by firms where I had frequent opportunities for such talks, and by other firms where such opportunities were not available. Needless to say, I did far better work in the former cases." Many others expressed similar thoughts.

The next salesman, blunt and outspoken, remarked, "I hate to have the house make a monkey out of me in the eyes of my customers. By that, I mean I hate to have the boss go directly to the customer, without consulting or informing me, and discuss matters of alterations, extra charges, and concessions. I worked for two men who did this habitually, and I had several humiliating experiences with clients who asked me about something the boss had taken up with them, and about which I had not been informed and knew nothing.

"In my opinion, there should be a triangular arrangement in every case—customer, house, salesman, and not just the customer and house, with the salesman left out of the picture. I have made it a point to keep the office informed about important developments with my customers—in fact, my chief insists upon it—and I expect the office to do the same by me.

"It is true that the customer often has occasion to communicate with the plant, in the absence of the salesman, on alterations, the delivery dates, and orders sent by mail. Naturally, the house must act in many such cases without the salesman being in on the deal at the moment, but he should be informed about such matters as soon as it is convenient for this to be done.

"On several occasions, orders from my customers have come into the house, tickets and other necessary records on the order



Tough sales problems become simpler when employer offers benefit of his own experience

were entered, and the job delivered without my knowing anything about the order. Naturally, when I made a call on the customer the next time, and made no mention of the order, I showed up as an 'awfully dumb sort of salesman.'"

Further conversation disclosed that he did not expect to be the sole contact between the house and the customer, but did regard himself as representing the house in the eyes of the customer. When his knowledge of the handling of that customer's business was incomplete, he felt that it reflected on the house, to its detriment and his own. It made selling harder, and so reduced his income and the firm's.

Along this line, another salesman said, "Whenever there is a dispute between the house and the customer, I expect to be heard. The customer is my 'bread and butter,' and I have a right to present his side of the story to the house. I have had cases where my sales director looked upon me as being prejudiced in favor of the customer and threw out my report entirely. Yet, I have been contacting the account for several months, and have come to know the likes and dislikes, the prejudices and even the hobbies of the buyer, and consequently have a much broader background than anyone else upon which to suggest a basis of settlement fair to both parties. I can cite controversies with customers which were successfully and satisfactorily settled when my viewpoint was brought to bear, and in other instances where customers were lost when my assistance was declined."

The next point was mentioned in substance more frequently than any other, and best expressed by the oldest man who was interviewed. He said, "One of the most disastrous experiences I ever had in the printing business was with a house which would not follow instructions explicitly. Changes in the layout, type face, or color were frequently made in the workrooms without consulting the salesman or the customer. Often such changes occurred on points the customer and I had worked out together.

Constant Inspiration

THE INLAND PRINTER continually acts as an inspiration and instructive force, and is welcomed each month.

THE INLAND PRINTER letter-head contest is very interesting, and you will hear from us on that score. Keep up the fine work!—CHARLES J. FELTEN, *Typographical Director, Kennedy & Felten, New York City.*

"Some workman in the shop, thinking that certain changes, which may have made the job easier for him to handle, would be 'just as good,' proceeded to make them on his own initiative. The result was that a few of my good customers lost confidence in our ability to handle their work.

"It is well to remember that some customers are 'fussy,' they have certain fixed ideas about type, layout, color, and so on. And to vary from their positive instructions without permission, even though the customer has opportunity to catch the change on the proof, is 'playing with fire.' It is true that minor changes frequently can be made to improve the customer's original idea, and it is also true that some customers are far less exacting than others. But the point is that the salesman knows the attitude of his customers, knows which will welcome changes and which will not, and should be consulted on alterations of consequence unauthorized by the client."

One frequently mentioned point in this series of interviews was the sidetracking of jobs to make way for others received later. Some men complained bitterly of placing orders on the books for rush delivery, seeing the orders scheduled for certain shifts on the presses, then coming in some evening to check up on delivery, only to find that their jobs had been put aside to make way for orders received subsequently by the boss or others in authority.

The salesmen consider such practice an unfair discrimination against their customers and themselves. They realize that certain changes in production schedules have to be made, but they expect to be notified when their jobs are to be sidetracked.

Some of the little things about the handling of a printing job mean much in the eyes of a customer, whether he realizes it or not. One of those little things which were frequently mentioned by at least four of the men interviewed was the matter of submitting proofs to a buyer. A salesman expects the proofs to go to a customer in a clean, precise, and dignified fashion. In a measure, the proof is a forerunner of the finished job. From it, the buyer gets his first tangible idea of what the final piece will be. And sometimes proofs go out in envelopes that are soiled by finger-prints of pressmen, sometimes the buyer's name is spelled incorrectly, and at other times the proofs are carelessly pulled. These things make a bad impression on the customer, tending to tear down instead of build up the work the salesman is doing.

One "old-timer" unburdened himself in no uncertain terms regarding messenger service. He said, "The most abominable thing I have to contend with around printing plants, in years of experience, is slow messenger service on pick-up and delivery

of copy and proofs. The customer calls the house, asking that a messenger be sent, the switchboard operator promises to send a boy 'right away,' but the boy does not arrive for hours. Upon many occasions the customer has had to call a second time.

"Nothing is more damaging to the good impression a customer may have of a printing establishment than to be subjected to delays in messenger service. If necessary, it is far better to pay the cost of an extra messenger than to hazard the good will of a client through delays."

A question which gives serious concern to a number of salesmen has to do with the manner in which leads were handled. It was charged that inquiries received by telephone, prospects that "drop in the door," or replies received from direct-mail efforts were "turned over to the manager's son" or to someone else in a favored position. Nothing is so discouraging to a salesman as to feel he is being discriminated against; he feels he is entitled to an "even break" on leads from prospects.

Whether the indictment is true, each manager is best able to answer for himself. However, the feeling exists in the minds of many salesmen. Whether or not the charge is justified, management can do much to inspire its sales staff by finding some means of eradicating this belief.

It is evident that the printing salesman wants to be considered the focal point, through which move all important transactions between his house and customers. An ambassador of service, if you will. And he expects weekly, daily, hourly coöperation from the house, to the end that the customer may best be served.

★ ★

Ohio Printers Advertise Code

One of the first of the local printers' associations to advertise the services and the products of its members under the code is the Printing Arts Association of Columbus, Ohio. R. Reid Vance, secretary, is mailing a series of smart, distinctive direct-mail advertisements to all printing buyers in and around Columbus which explain the code's regulations on printing prices.

The series points out that prices have been inadequate in the past and that the code forbids selling below cost. It admits that printers have been foolish in the past in selling at a loss, but holds now that this should not be held against them when they seek to obtain fair prices.

Numerous other questions are covered equally well. The series is also designed to avoid difficulty between printers and their customers over the higher prices made necessary by the code. Each piece lists the printing firms which are members of the Printing Arts Association.

THE INLAND PRINTER for May, 1934

Co-operation to End Strife Called Vital

By WALTER J. PHILLIPS

Capital, management, and labor must work in amity under the codes, to prevent costly losses to each group and to earn profits which insure employment. Education in common problems seen as main need

WISE or unwise as the case may be, it is a fact that the many code hearings, and consequent newspaper and magazine publicity, have made the buying public critically conscious of manufacturing secrets it never knew before. True, the information has come to it in such a hodge podge fashion that it can be of little value.

Knowledge of this kind, which at best can be only superficial, has proved in the past to be a two-edged sword, slashing at the seller, and sometimes piercing the purchaser. It may safely be assumed that John Q. Public will use his information and misinformation to beat down prices.

And this is but another of the many reasons why capital, administration, and labor should work in close harmony, to the end that goods may be produced and sold at a price, and in a manner, which will at once inspire confidence, and intelligently gratify curiosity, and attract more business at a profit.

Now let us boldly, but with a sense of cautious trepidation, enter the deep dense forest of human emotions—those tangled jungle wilds—where the three great monarchs of modern miracles stalk. . . .

Where Capital strides and tramples in its autocratic arrogance, and stretches its rapacious jaws to gobble up all the gold to be seen, even if, in its resistless march, it ruthlessly crushes the bodies and sheds the blood of the hapless victims who cross its path. (Says Labor of Capital.)

Where Management, using its skill and strategy, strives to snare the guileless worker into subtle contracts and commitments, and to exploit his brawn and brains in order that it may build glory for itself and thus satisfy the always hungry maw of Capital. (Says Labor.)

Where Labor so stealthily steals its scheming way, watch-

ing, waiting, plotting, planning to crucify the generous souls who create the business, furnish jobs and fill the envelopes which, translated into tangible assets, mean food, clothing, homes, all hope and happiness for Labor and all of its dependents (says Capital in rebuttal to Labor).

Have I drawn the picture of the common industrial viewpoints correctly? Yes, I think so. Maybe it is brief to the point of brutal frankness; "just a rough," to use the vernacular of the art room. More detail; more color could be added, and the drawing would be more nearly the truth.

Constant tugging and pulling in contrary directions, which make for industrial turmoil and loss, instead of much-needed unity and profit, result.

These feelings of suspicion and distrust do exist; employers and employees are con-

stantly watchful of each other, ever determined that neither shall take one inch of advantage over the other. Man's inhumanity to man! Few give one credit for pure motives and many suspect the ulterior; the majority would prefer to believe evil of a man rather than good; they take gossip as gospel and rumors as realities.

And now let us turn that unpleasant picture over and look at four sketches depicting industry as it should be:

First, the Three Horsemen of Industry, magnificent, powerful, proud, champing at their bits, straining to go: Capital, Administration, and Labor.

Second, the Geometric Triangle—three absolutely equal sides, simplicity itself, and yet next to the circle the most perfect symbol of unity we have: Capital, Administration, Labor.

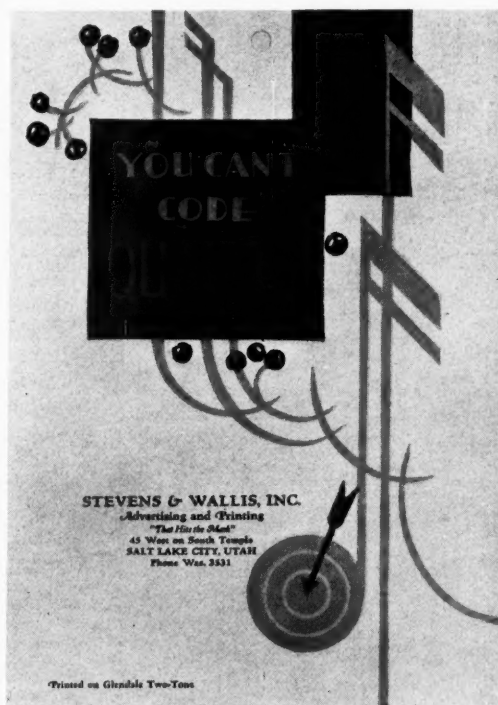
Third, the Great Triumvirate of Business, panoplied in splendor, radiating the power, the resourcefulness, and the accomplishment: Capital, Administration, Labor.

And now the fourth picture. It is a very pretty pastoral scene at the rear of Skibo Castle, on Dornoch Firth, Scotland. It was the highland home of Andrew Carnegie. Some years before his death, and while he was living at Skibo, a newspaperman came for an interview.

The man led the theme of conversation into a discussion of industrial relations, rather diplomatically at first, because, having in mind both Carnegie's industrial and financial achievements, the interviewer felt that he was perhaps treading on delicate ground. Finally, getting warmed up to the subject, and meeting with an equally warm response from the canny Scotchman, the newspaperman asked the vital question: "Then which, Mr. Carnegie, do you regard as the most important element in industry—Capital, Administration, Labor?"

A twinkle came into Andy's eye as he paused a moment for a simile with which to illustrate the impending answer.

Those two—the great industrialist and the well-grounded British newspaperman—were seated on the back porch of the spacious highland home, looking out over the rolling meadows. In the foreground was a pasture over which the rays of a



Production of this colorful mailing piece by Stevens & Wallis, of Salt Lake City, steals a march on the new type of selling

gorgeously setting sun brought into relief a simple country scene: A milkmaid was perching on the usual three-legged stool; her head bent forward on the flank of a docile, grateful cow; she was taking from it its evening gift of milk.

Andy's eyes rested on the simple, but eloquent scene almost as if in reverie, and then, touching the arm of the newspaperman, he spoke a modern parable as trite, descriptive, and true as any that came from the lips of the Master:

"See yon milking stool?" he questioned.

"Yes," replied the younger man.

"You have perhaps noticed," coached Andy, "that it has three legs. Now, which of the three is the most important of those three legs?"

"Why, they are all equally important," replied the interviewer.

"Just so," said the steel magnate, "you have answered wisely, and so incidentally you have answered your own question: Which is the most important element in the industrial structure—Capital, Administration, or Labor. Not one of them is more necessary than the others; they are all equally important. Remove or cripple any one of the three and the structure would fall."

More and more, thinking men are coming to realize the truth of this equality of interest, and yet it is seldom preached and only occasionally practiced. Why? Well, there are several reasons, and among perhaps the chief of them is the inborn habit of each side looking with suspicion upon the other side; each party taking it for granted that the other party is not a coöperative, but a hostile party; that it is its natural enemy; always alert and crouched, and always ready for the spring.

Human habits and beliefs are hard to change. Ask the average man why he is a Democrat or a Republican, and he throws out his chest and sputters grandiloquently for a moment or two, and then he flounders in a sea of nebulous inanities, and funny answers, most of which would find an appropriate setting in facetious lines of a Gilbert and Sullivan comic opera—habit!

Another reason, almost as deep-seated, why the growing conception of the triune interest and importance of the three industrial elements is so often soft-pedaled, is the fear on the part of so many men that they will be looked upon as weaklings, spineless, disloyal by their fellows, and held up to ridicule by the "bosses," or the hard-boiled ones of their order. And so, they sit dumb, too fearful to open their mouths, letting the bolder—and always the more radical—run away with their meeting—fear!

The graphic arts industry now has its code, and the machinery is set up for its

administration. In his letter to the President, submitting the code for consideration and signature, General Johnson made clear what he had to say by fifty potent words, which showed that he is nobody's fool when it comes to industrial analysis.

Here are the fifty: "The amalgamation of the fifty odd codes into one basic code is, to my mind, a unique achievement. The graphic arts industries, hitherto divided into, at worst, hostile, and, at best, malevolently neutral groups, will now have an opportunity to show what they can do in respect of industrial self-government."

And now that this opportunity has been afforded to clean house, to get rid of all the old bad habits, all the pernicious beliefs, all the malign prejudices, and also the administrative, mechanical, and human barnacles, let's hop to it, and make a really clean house of what has become a sanctuary for much rubbish.

In the original code, there was an elaborate set-up for industrial relations. The plan was outlined in the first of this series of articles. It is known as Section 24, Part I, of the code and occupies several pages. But, when certain parties in interest and the Labor Advisory Board got into a wrangle about the layout, the whole section was

deleted by Presidential order, showing once again that Bobbie Burns knew his humans when he wrote that "the best laid plans o' mice and men gang aft a-gley."

As actually signed, the Code simply provides that the Administrator is authorized to appoint a National Graphic Arts Labor Board to consist of five employer representatives, *if and when* the employer group, through its Coördinating Committee, decides to make the nominations, and five employee representatives, on nomination of the Labor Advisory Board of the National Recovery Administration, *if it desires the appointment of such a board*. A disinterested eleventh member is to be chosen to act as chairman of the board.

All disputes between employers and employees *may* be referred to this Board. And so what seemed to be a well-grounded plan for industrial harmony is now again very much in the air.

Add to this, the varied constructions which are being placed on the terms of settlement of the great automobile controversy and the heated arguments as to the meaning of Section 7a of the Recovery Act, and one must admit that he doesn't quite know whether he's a-horse or a-foot. That is unfortunate. That automobile dispute had afforded a splendid opportunity to settle once and for all what Section 7a really means.

The editor of *The Nation*, in a review of the Presidential treatment of that fracas, asks "Does 7a entitle an outside union alone to speak on behalf of the employees in collective bargaining? Or does it also sanction the company union if the employer can successfully organize one?"

"Like all other compromises," he says, "the settlement professes to maintain a fine neutrality on this issue. It implies that the company unions and trade unions may co-exist so long as each can round up groups among the employees."

Yet, while the trade union and the company union may dwell together and operate in the same plant, neither would seem to be authorized, by virtue of majority, to bargain collectively as the representative of all the employees. There would be no united consideration of either aspirations or grievances. Instead, each union in a plant would formulate its own requests and shape its own demands, and, when it got into action before the management, it would likely find itself flanked by two or more fires, because every union in the plant, outside or inside, craft or industrial, would be entitled to representation and speech, and to vote in proportion to its share of the total number of employees. One can vaguely imagine the scene in a directors' room after a "conference" had been under way for a while.

For years, we have had industrial-coöperative associations in which employers and

★ A COPY SUGGESTION ★



THE words you write for book, catalog, mailing piece, or advertisement will get much more favorable attention if they are dressed in just the right type. For there are occasions in the world of type as in the world of fashion. ☉ We offer all the famous type faces for your consideration—the very new and the very old, the modern as well as the classic. And we offer the services of a typographic designer of international reputation, and to carry out his plans the work of compositors largely trained in our own institution, and among the most skillful in the industry. This advertisement is set in Nicolas Cochon. ☉ You will incur no obligation by letting us talk with you with a view to improving the typographic dress of your printing.

The Lakeside Press

R. R. DONNELLEY & SONS CO.
350 E. 22nd St., Chicago, Illinois. Telephone Cal-
umer 2121 • Eastern Sales Office, 305 E. 45th St.,
New York City. Telephone Murray Hill 4-7000

employees were properly represented, and which have met at regular intervals and on special occasions to discuss and adjudicate their problems and grievances. They have worked with more or less success, largely dependent upon the caliber of men on the joint boards. So what can one mean when he says that the creation of the coöperative employer-employee organizations was a new course? If he meant the putting of several crews and several skippers on the same ship, each with navigating power, then one can easily imagine that the course would be a new one, and that it might go east or it might go west, but never reach port.

The Graphic Arts craft is recognized as the Mother of Progress, and she is a good mother in a multitude of ways. She has spread knowledge, education, understanding in every field of human endeavor. She has made the dark places bright; she has driven ignorance and superstition, like an army of ghosts, from many of our creeds and most of our homes. She has brought pleasures and happiness and health and hope to the submerged castes of society, whose lot three hundred years ago seemed well-nigh hopeless. Is it, then, too much to ask of the Graphic Arts that she should set about solving once and for all time this vexed question of industrial relations? She can do it if she will meet the problem squarely, fairly, with an open mind, free from bias, free from the habits and the shackles of the past.

★ ★

Urges Printing on Stiffeners

There is a growing use among advertisers of stiffeners in envelopes in which quality booklets, broadsides, and brochures are mailed. It adds to the cost of producing the entire job, and also to the postage for mailing such matter to prospects. However, the added cost is considered negligible by the users in comparison with putting the printed matter in the prospects' hands in good condition.

Printers are passing up an opportunity to do their customers a genuine service and at the same time earn a most welcome extra profit, says the Birmingham & Prosser Company on an envelope stiffener enclosed with a recent fine printed specimen demonstrating its paper. The message printed on the stiffener is headed "Extra Message Bearer." It is unusually effective.

It suggests: "Use the blank space of the stiffener cards to carry an extra message and give the stiffener blank an extra opportunity to pay for its use. This year, you can make stiffener cards pay their own way. Print an extra message directly on them."

"Big Type," says the reverse side in letters 2 1/4 inches high, is the best for quick, easy-reading, poster effects on stiffeners.

Simple Attachment Converts the Platen Press for Use in Offset Printing

By CHARLES HARRAP

ONE OF THE MOST INTERESTING events in the history or practice of printing has been accomplished. It has come upon us with much greater surprise than the linotype, for that machine was a steady development over a long number of years, while this new invention has taken only three years to bring to practical completeness.

This new application of offset printing is devoted to the letterpress printer, hence the reason for the name given it "The Offset Printer." It is constructed for fitting into platen presses, as an auxiliary attachment, and not as a permanent fixture. It can be removed easily, so the platen press can be used for letterpress.

In houses where there is likely to be a regular line of suitable offset work, it may be found advantageous to keep one platen permanently fitted for offset. As there is always a call for offset-printed letter- and invoice headings, one-page circulars and such small work in one printing, this new offset attachment will prove indispensable. And as this class of work will always be in the majority, it does not preclude working in several different colors.

The new mechanism is scarcely noticeable, as the only part which catches the eye is the small rubber offset sheet. This sheet is faced on both sides with thick rubber, and hung on slender supports, so pivoted that it is turned over after each impression.

By this arrangement, rubber is brought into contact with the metal printing plate to receive the ink, while from the other side a print is taken on the paper. The rubber then turns over again for inking and printing the next impression. In this way, a print is given at each revolution, as in ordinary platen printing. Further, it is the only known way which has given an impression at each single rolling of the plate. The plate is mounted in a chase, in usual

position and the platen gives the printing pressure needed for the work.

This method of printing offset is unique, as the pressure is direct all over, and at the same time. That is to say, there is not a cylinder pressure which only prints at the line of contact successfully.

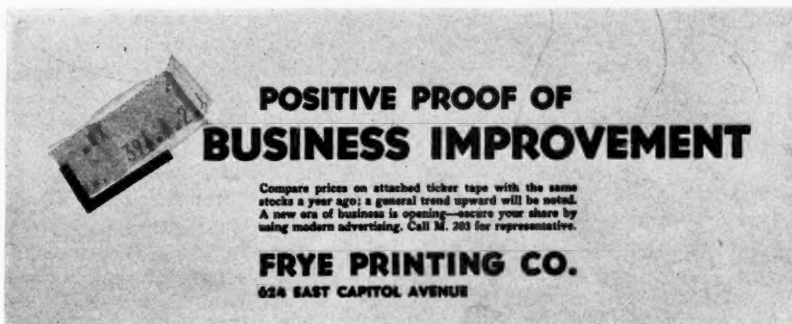
Two important points arise from this direct complete print at one impact: they are, that paper in any condition, new or old, can be printed without distortion, and secondly, as the platen is impelled and locked by the solid levers, there cannot be any gear marks on the print, as on other machines.

So thorough has been the construction, that all the exigencies of efficient printing and management have been met by practical knowledge of printers themselves. It is interesting to see how all the routine of the printer has been met, by fine adjustment and light mechanism. The printing plate can be readily changed, the rubber offset blanket can be easily changed, and stretched in its frame simply. The plate is mounted on the bed plate and stretched without any screws or clamps; in fact, the plate is simply pressed into position and clamped.

I saw an order partly executed at a speed of 1,000 an hour on a treadle platen, and during the run, the plate was not damped, because the ink used is "Dry Litho."

Upon this point, much can be said, and repeated from statements printed at various times during the past eight or nine years by the late William Gamble and myself, who have often been in consultation on "Dry Litho" ink. It has been our conviction that "Dry Litho" ink should take its place in "lithographic printing" as one of the greatest advances ever made in the field of plate printing.

Its adaption to printing in platen presses is clearly demonstrated in the new offset attachment. But its most convincing proof



**POSITIVE PROOF OF
BUSINESS IMPROVEMENT**

Compare prices on attached ticker tape with the same stocks a year ago; a general trend upward will be noted. A new era of business is opening—secure your share by using modern advertising. Call M. 203 for representative.

FRYE PRINTING CO.
624 EAST CAPITOL AVENUE

Blotter by Ben Wiley, Springfield, Illinois, featuring strip of ticker tape tipped on at left of the text

is that the inventor (W. P. Price, of England) has used it in his works since 1924, progressing step by step until he entirely superseded other inks in printing from material such as stone, zinc, or aluminum in flat-bed- or rotary machines. He adapted letterpresses to its use, and finally has used it for offset in platen presses.

It has been determined that the actual cost of the offset attachment on a platen press is about \$150 in England.

★ ★

Calls Free Publicity Necessary

Each printer and each publisher can do himself a lot of good by a careful consideration of the thought contained in a Page 1 editorial of the *Gibson Courier*, of Gibson City, Illinois. The first two paragraphs read:

Take any small community in which there exists a newspaper and print shop. If every business or professional man who sells the owners and operatives in such a plant anything during any given year would set aside what he earns from this little group as the basis of his printing and advertising appropriations, it would enormously enhance the community newspaper's capacity to serve that community in promotional work—not only promoting purely business progress, but likewise civic work of all descriptions.

Practically, every kind of local activity, business, social, church, and school, depends for its success very greatly on publicity. And the newspaper is the community's instrument of publicity.

This editorial goes on to explain that there must be "free" publicity of a great many things, because the welfare and happiness of readers demand that they be well informed, and it is not always possible for the sponsors to pay for advertising space.

Its application to other newspapers is obvious. Its suitability to commercial printing plants is almost as plain. Each printer and his employes and their families spend thousands of dollars a year with merchants and concerns which are logical users of printing. It would not be amiss to point out to such merchants that "repayment in kind" would make possible further purchases. Various items which have appeared in *THE INLAND PRINTER* with regard to "This Is Printer's Money" slips have pointed a way in which this can be handled. Other articles have told how printers had employes turn in lists of firms with which they dealt and amount spent for use as prospect lists.

The editorial applies equally to *THE INLAND PRINTER*. For more than fifty years *THE INLAND PRINTER* has given the industry constantly increasing and improving service. It has shown the way to more economical production and to greater profits. Practically every worth while plant is already on *THE INLAND PRINTER*'s subscription list. Those that are not share with the others in the improvement in the industry which *THE INLAND PRINTER* has fostered and helped to bring about.

Sahlin, Designer of This Month's Cover, Says Good Typographers Are Born

THE cover of this issue of *THE INLAND PRINTER* was eleventh in the cover contest of last year. It was awarded a second-, two fifths-, a seventh-, and a tenth place. Its designer is Emil Georg Sahlin of the Axel E. Sahlin Typographic Service, Buffalo, New York.

Emil Georg Sahlin went into the printing trade because his father and his brother were printers. The first year of his apprenticeship called for commuting from Lund, Sweden, to Malmo each day. After that, his family moved to the larger town.

He started as a platen-press feeder, being advanced progressively until he was a cylinder-press feeder, learning every detail of operation, including makeready, as he went along. Only after mastering this part of the business was he taught the case.

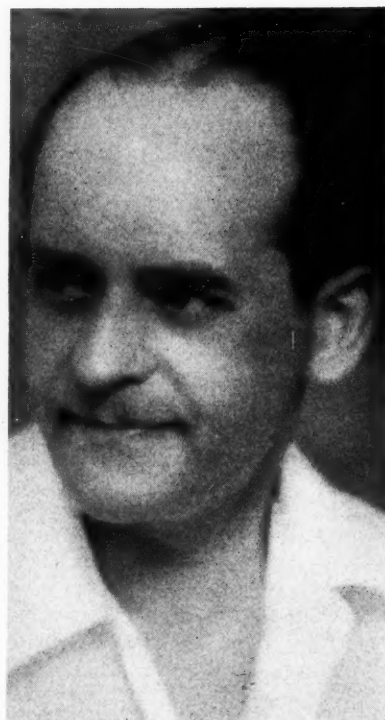
The training case had each box clearly marked. Next, he learned the names of the different type faces and the point system. Then he was taught distribution of type. Finally, he was given a composing stick and taught its use, after which he was put to setting straight matter.

Gradually, he was given repeat orders to set. The next step was to originate his own ideas in layout and type selection. An especially difficult job was given him on his last day as an apprentice, earning for him the title of journeyman.

In 1914, his brother Axel returned from America for a visit and invited the eighteen-year-old journeyman to go to America and to work in the Roycroft Shops. Emil could neither speak, read, nor write English, but he started in. The lay of the case was different from that used in Sweden, and it was almost like starting anew. No one attempted to teach the new man, so he spent his evenings in the composing room, studying and setting all kinds of copy. Elbert Hubbard spent many hours with him when in East Aurora.

Emil also studied *THE INLAND PRINTER* Technical School's course in printing, of which J. L. Frazier, editor of *THE INLAND PRINTER*, was chief instructor. Sahlin made many layouts, some of which were reproduced in *THE INLAND PRINTER*.

In 1928, he left Roycroft to operate The Press Aries for Spencer Kellogg, Junior, in the Village of Eden, New York. Two of the books he printed there were included among the "Fifty Best Books of the Year." The original press used by William Morris in printing his famous Kelmscott Chaucer was owned by The Press Aries, and Sahlin printed a keepsake in two colors on it for the Aries Book Club, Buffalo.



EMIL GEORG SAHLIN

In 1928, Emil went to work for his brother at the Axel E. Sahlin Typographic Service, producing high grade advertising typography for the trade.

Among his prize entries in contests sponsored by *THE INLAND PRINTER* was one in April, 1926, for a cover; covers placed eleventh, sixteenth, and seventeenth last year; third in the business-card contest; second in the poster contest.

Ever since coming to America twenty years ago, Sahlin has read *THE INLAND PRINTER*, and regards it as a most necessary part of a printer's equipment.

He favors conservative layout, and never uses more than one type face in a layout if he can avoid it. He uses little ornamentation, believing it ruins typography unless handled artistically. Decorative spots he favors when the copy indicates them.

He declares "A good typographer is born, just as is a great painter, using the different kinds of type faces as a painter uses his colors."

Results in the current contest, using *THE INLAND PRINTER*'s own letterhead as copy, will be announced in the June issue. The contest closes May 10 and contemplates a two-color letterhead using nothing except type, rules, and stock ornaments. Watch for the names of the winners next month.

THE INLAND PRINTER for May, 1934

THIS BLUE INK WILL HARMONIZE WITH TYPE AND STOCK

By FABER BIRREN

Like the gray ink shown last month, the blue on this page is an ideal color for printers

THE SWATCH of blue on this page matches in tone the special "fifty" gray presented in the last issue of THE INLAND PRINTER. Like this gray, it is specifically a printers' hue, in that it lies midway between the extremities of black and white and therefore affords an agreeable and appealing balance with type matter and stock.

This particular blue is an ultramarine modified with white and made light in weight until it approximates the tone of the gray rule. Both in softness and clarity it is of unusual charm. It will not be found in the average ink-specimen book, and it lacks the harsh severity of the pure, deep blue toner.

As described in the previous article, the application of any color to typography is unique in that it is greatly limited by the two fixed elements of type and stock. And these two extremities—white with its lack of weight (zero) and black with its total weight (100)—are suggestive of an appropriate choice of hues that lie midway between them and have in effect a "fifty" quality. Such a combination offers a most agreeable typographic balance in which *all* elements (type, stock, and color) are in beautiful as well as scientific coherence.

The blue which is presented this month is a "fifty" blue, so to speak. It is made of a deep toner and softened and refined with

ways look right, balance without question, and have a subtle and fascinating appeal.

Because this blue has a "fifty" quality, it naturally has half the "weight" of black.



X. The Venetian Masters



THE ordinary printer of today, even though he knows almost nothing of the history of his craft, is quite certain to have in his technical vocabulary the names of three printers of the fifteenth century, Gutenberg, Jenson, and Aldus. Mention of the first of these is generally recognized as a reference to the traditional inventor of the printing art. The historical significance of the other two names is more often unknown though the words themselves appear in numerous combinations. A certain group of type faces is widely recognized as the Jenson family, while many brands of paper and the like take as their distinctive trade name the adjective Aldine. There is a certain historical justice in the survival of these three names, for the men thus honored stand out in a group by themselves as the three great benefactors of modern civilization by their typographical achievements. If the German, Johann Gutenberg, invented the process of printing by movable types, a Frenchman, Nicholas Jenson, raised it to its highest artistic level, while Aldus

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The fact implies that when combined with type it should be given more bulk. In the illustrations on this page it is made clear. When two lines of light-face type are to be printed, one in blue and one in black, the color appears weak. The same applies to type rules of the same thickness.

However, when the color is printed in bold-face, and the light-face retained in black, the two lines immediately come into harmony. The bold-face character gives the color its necessary extra weight to balance with black.

This same general treatment should be followed throughout when using a "fifty" color such as this blue. If illustrations are to be run in color, they should be handled in a heavier mass than the general tone of

the type body. Decorations and type ornaments should be rather strong. The rules in color should have at least twice the thickness of those running in black.

Because of the fact that there are only three definite qualities to consider—zero for the white stock, fifty for the color, and 100 for the black—the process of adjusting areas and weights is indeed quite simple. Theory has been avoided by making each quality a distinctly separate one. This blue (or any "fifty" color) will look right in tone regardless of how it is applied. But it will be entirely perfect if respect is paid to the weight and the color judiciously increased in bulk or heaviness.

Color harmony in typography becomes a comparatively easy affair if this "fifty" tone is used as a measuring stick, and hues are adjusted to match it. The printer, by so doing, makes color an integral part of his craft and he employs it as a third tangible unit in design, added to type and stock.

Any highly esthetic viewpoints can be pinned down to actual law. The printer or designer does not have to "feel" his way, so to speak, or wait for an indefinite hunch to convince him that a certain tone is right. The "fifty" color is both a simple law and a rule in itself.

Surely there is virtue in a device like this which strives to simplify artistic expression and eliminate intangibles in color applications. The "fifty" color is a workable short cut to beauty—and printers should remember the fact.

COLOR BALANCE
COLOR BALANCE

COLOR BALANCE
COLOR BALANCE

white to strike a middle-value through the aid of the gray rule with which it has been matched in tone. It can be safely and harmoniously used in the typographic design. With attention paid to a few details, it will offer a really fool-proof hue that will al-

Have your inkmaker or pressman match directly against this sample. For any "fifty" color refer back to the gray tone displayed in the April issue of THE INLAND PRINTER, and use it as a rule to adjust any ink to a middle and always harmonious tone value

Abbreviated Spelling, Carelessly Done, Does Not Make for Easier Reading

By EDWARD N. TEALL

CONTINUING its experiment in simplification of spelling, the Chicago *Tribune* promptly added new lists to the word group of twenty-four presented in its issue of January 28 for readers to chew on. The second list, printed February 18, contained eighteen new spellings:

agast	bailif	crystalize
aile	burocracy	instalment
ameba	burocrat	jocky
apolog	burocratic	missil
aquilin	criscross	pully
bagatel	crum	subpena

In a third list, the following spellings were ordered into the "*Trib's*" stylesheet:

bazar	hassoc	reherse
distaf	hefer	rifraf
etiquet	hemloc	rime
gally	herse	sherif
genuinly	intern	staf
hammoc	lacrimal	warant

In the two lists reproduced above there is little that is startling or distressing. The word "hefer" for "heifer" is the nearest approach to actual revolution. One may wonder if "ile" would not be better than "aile" as a substitute for "aisle." Merely dropping the "s" leaves the long-i pronunciation quite unindicated; and indication of pronunciation is part of the function of spelling. To read writing is merely to pronounce the words, mentally or aloud as the case may be, from the representation of sound in syllables through alphabetic characters or phonetic symbols.

If "buro," we may expect "tablo"; and then, why not "bo" for "beau"? Now what will the *Tribune* adopt as plural forms: "buros," "tablos," "bos" or "boes"? The form "crum" opens the way for "thum," "lam," "dum." The difference between the word "jam" and "jamb" disappears. And a good, explosive "damn" will come down to the status of a "tinker's dam."

Why do the simplifiers retain French and Latin lettering in places, while phoneticizing in others—even in same words? Why not "suppena" and "etiket"? And if "hammoc," "hassoc," "hemloc," why not "roc" for "rock," and "loc" for "lock"? Why not "I fell on the trac and hurt my bac"? and so on.

The adoption of "warant" would justify "curent," "abhorrent," a "torent" of water, and "knight erant." It would also indicate "buro" for "burrow," and at the same time conflict with "buro" for "bureau." Probably this would not hurt the *Tribune's* circulation, but it would leave a good many of the old rascal's readers puzzled.

As those who want to do things differently from the common way so often plead, "It's a free country," and the *Tribune* certainly has the privilege of printing its news with any spelling it likes to employ. There is nothing at all in the constitutions of the Union and of Illinois, nothing in the laws, and no commandment in the Bible to prevent the "*Trib*" or any other paper from running its stuff up from the bottom to the top of the columns, if it desires; from running its lines right-to-left, or from spelling words any way it pleases.

It is better to have freak ideas than to have no ideas at all. At least the reformers do recognize the improbability of some things, and do not shrink from effort at a practical change. They do not surrender, tamely, to tradition. They are not willing to spell the conventional way just because their fathers and grandfathers did.

Convinced that changes would be good, they have the courage of their conviction, and try to make the changes. Sometimes they seem to like change for its own sake; but even that is not morally reprehensible. The fact is, however, that their efforts are not commendable, but rather deplorable, when they only add to the existing confu-

★ A COPY SUGGESTION ★

Our Patrons

AMONG our customers we count many fearless business concerns—retail stores that keep rousing interest with special sales of special merchandise. We serve manufacturers who print up the product but leave off the price—offering to forward price quotations to those interested. Wholesalers, too, who get out "current catalogs" of seasonal items—with the price subject to change.

Such business men are not being sucked in by political pessimism. They are not being palsied by radical threats. Honest dealings between Americans must go on despite dead cats and national deficits.

THE LUND PRESS is printing headquarters for fighting firms who intend to keep in touch with their trade. Printing permits this. If you are determined to "carry on," to maintain contact with your customers—we invite you to join the courageous crew of LUND PRESS patrons.



The Lund Press, Minneapolis, uses this text in its fine house-organ "*Topics in 10 Point*"

sion and, instead of clarifying, cloud the situation worse. And that is what the *Tribune's* experiment seems to do.

One practical test is that which is given in the print shop and the proofroom. The changes that simplify practice are desirable. Changes that increase the possibility of error are not. What English spelling needs is increased systematization; more uniformity, more consistency. The changes made by the *Tribune* produce no such result. In fact, they take away some of the systematic uniformity we do have.

It seems to me what we need most in English spelling is a few more characters in the alphabet, a few more types in the case. It would simplify the reading of text if we had one character for "th" as in the word "thin," and another for "th" as in "though." After I read a book, I say that I have read it. The same combination of letters for the present and the past tenses; and in one they make a long and in the other a short sound of "e." Would it not be handy if the types made a visual distinction? Or is this fantastic?

Personally, I dislike "tho" and "thru." Probably this is true for no other reason than that I was "brought up on" the longer spellings, with "ough." But it has to be admitted that both these spellings, which are abbreviated from the old, familiar forms, say what they are meant to say, without the slightest danger of being misread or mispronounced. But some of the changes now adopted by the *Tribune* do not work so well. "Pully" for "pulley" is not so bad, but "gally" for "galley" is not good, because the "a" has nothing to make it short in sound. The word looks like "y" added to "gall." In the longer spelling the two "l's" break into separate syllables. "Gal" pronounces itself with the short sound of "a." This is by no means a quibble.

At the very least, these proposed spellings are comparable to the loose grammar heard in quite common speech. "I seen him," "They invited you and I to the party," are ungrammatical, but are in common use. Nobody fails to understand such expressions. To some, they seem the natural way of speaking. To others they are execrable. Many who would not speak that way themselves still endure patiently the use of such expressions by others.

The *Tribune* spellings seem to me to fall in about this same class. Common usage is rejected. They do not wait for the inevitable changes time frequently and gradually effects. They are forced, artificial. If they made spelling easier, it would be difficult seriously to oppose their adoption. But they simply effect new irregularities, and present just so many new combinations of letters to be learned. This is not truly simplified spelling.

THE INLAND PRINTER for May, 1934

Review of SPECIMENS

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

By J. L. FRAZIER

WILL BATES GRANT, of Greenwood, Massachusetts—"Little Willie," the poem by Eugene Field, makes an attractive keepsake booklet, the cover being very neat. Indeed, the only adverse criticism is that the type is too heavily printed. The character of the face, Caslon, is, therefore, to some extent lost.

THE MAQUA COMPANY, of Schenectady, New York.—You did a fine job on the General Electric advertising prospectus, "Best Home Servants Dealer." Typography is impressive, due to giant display and page, and yet the general effect is pleasing and dignified, very readable too, in consequence of the use of Caslon. Outstanding of the good features is presswork. It simply cannot be improved upon.

DANDO-SCHAFF PRINTING AND PUBLISHING COMPANY, Philadelphia.—Congratulations on the Vivatone blotter! It scores through a large amount of white space, and by its distribution at sides and top. Because of the distribution, one might think the effect would be bottom heavy, but it is not. The unusual height of the "V" in the title, the novel character of the lettering of the line, and the effect of its being in color, a

beautiful rose, turns the trick. These keep the eye up and, in our opinion, not only save the situation but make the piece score.

S. T. LEIGH AND COMPANY, LIMITED, Sydney, Australia.—You have taken Marshall Field's famous "Twelve Things to Remember" copy and turned out a wall card that commands, by its excellence, a place on the wall of any office. Despite the fact that the color effect is decidedly warm in tone, yellow predominating, and that the writer inclines to cool color effects and cares less for yellow than for any other hue, the excellent workmanship is readily recognized. Lettering and illustration are outstanding, while presswork is as good as it could be done. Congratulations, and thank you.

JOHN DICKINSON SCHNEIDER, of Chicago.—We are glad to note so many seeking to avoid the commonplace in their 1934 calendars. As in everything printed, there's real advertising merit in one with individuality. If your cards for succeeding months measure up to those for the first three, you will make a strong impression. Layout is not only changed materially each time, but the type, too; an important factor, since they are

typographical—that is, there is little if any illustration and, where employed, it is small. By changing types, you have an opportunity to start business your way, showing a face one time or another which should suit every prospect. Workmanship is excellent. We are reproducing the card for February, in our opinion the best of the triad, so others may study it.

PARKER'S PROGRESSIVE PRINTER, of Racine, Wisconsin.—Letters in several words on your letterhead, envelope, and card are so fancy as scarcely to be recognized. Crowding of the main lines, also of the first against the horizontal band, along with the fancy lettering, mean the effect would be confusing even if printed in the clearest colors. In bronze-green and brown, however, the effect is not inviting and is difficult to "get." Furthermore, there is entirely too much space between words of the name. Bad enough in the points mentioned, the design is weakened still more with the same form reduced to fit card and envelope. After all is said regarding typography, clarity, the quality of being readable with ease and speed, remains the first essential of all good typography. It is worth studying.

STYLE BOOK

FEDERAL
PRINTING
COMPANY

THE Federal Style Book is issued for several purposes: To show the possibilities for beauty and interest in the intelligent and discriminating use of typographic materials; to exemplify the modern trend in typography and printing; to serve as a specimen book illustrating in part the typographic equipment of Federal Printing Company, and as evidence of our skill in its proper use.

No attempt has been made to follow a uniform style throughout the book. Rather the effort has been to illustrate many different styles of composition, from classic to moderne, selecting the type face and adapting the arrangement to harmonize with the subject matter. While a consistent page design throughout the book might have produced a more beautiful unit, it would have defeated our purpose.

Typographic custom has changed radically in the past quarter century. The original purpose of printed matter—to be easily read—is still of vital importance. But the enormously increased volume of printing, with its competition for the attention of the reader, has made Style—

Interest—Attention Value—perhaps of paramount significance.

The use of "bleed" illustrations, heavy rules, solid color panels, and blacks for contrast, have come much into vogue. Typography has shifted from a purely mechanical operation to the field of the artist-craftsman. "The old order changeth, yielding place to new."

Printing today must be better than ever before. The reading and buying public now distinguishes between printing of character and mediocre printing. One attracts them, the other does not. Each piece is responsible for a favorable or an unfavorable impression and the sender whose name it bears is judged by the character of the printed representative.

Federal Printing Company endeavors to put into printed matter that combination of qualities which makes character, and which after all gives to printing its greatest value. We have tried to make this Federal Style Book a true and accurate example of our average product, and we welcome an opportunity to do as well or better, for any user of printing, large or small.

CONTENTS

Foreword page of specimen book being produced at odd times in Des Moines plant. Completed work will be featured along with display of types

Incomplete contents page demonstrating restrained and effective use of geometric decoration. This is characteristic of much of Federal's work

APPRENTICE

TECHNICAL Questions Answered

The following Craftsmen will be assigned the important job of leading the discussion in answering Round Table questions:

ELMER HOUSTLER, Composition
CLIFFORD BUCH, Makeup
GEORGE NELSON, Hensotype
JOHN BRIDGEMAN, Lockup
BILL DETTMAN, Cylinder Press
ALEX. EDWARDS, Automatics
JACK HENDERSON, Bindery
TED DUNDON, Paper
RALPH GARDNER, Engraving
JOHN LUCY, Ink

COMMITTEES

"At" Jose, General Chairman

PROGRAM

JAMES HALLER, Chairman
CLIFFORD BUCH, Time Director
ALBERT MAYERHALL, John Lucy
Wm. West, David Haworth
CLARENCE LAMB, Calvin TAYLOR
EMERY NOME, General Smith

ARRANGEMENTS

EDWIN ALLEN, Chairman
JOHN BRIDGEMAN, Jack MARRIS
CARL TENDON, Alex. EDWARDS
RAY SWANWICK, Jr., Jack HUNT
RALPH GARDNER, HENRY BOWLE
BLANNEY BARNES, HENRY BOWLE

PUBLICITY

JOHN MERRILL, Chairman
Wm. GUYTON, Wm. FERGUSON
EMERY NOME, HENRY BOWLE
ROBERT BLANCHARD

**BRING a SHOP
APPRENTICE
AS Your GUEST**

DISPLAY Extraordinary!

THE TILSTON AND
HOLLINGSWORTH CO.
1934 CALENDAR

will have special showing through the courtesy of Ted Dundon, who has gone to great efforts to exhibit the specimen Apprentice Night. If you haven't seen this work of art, you have missed an educational treat of the year. This colorful calendar has been shown before many eastern clubs.

COMMITTEES

"At" Jose, General Chairman

ROUND TABLE

Wm. SWANWICK, Chairman
BRYCE MCALLISTER, AL HENGE
JOHN TOWERS, BILL KELLERMAN
ELMER HOUSTLER, Wm. HENGE
GUYTON, GUYTON
MAYNARD WOOD, GUYTON
MARION YOUNG, TONY BROWN

ATTENDANCE

JOHN FAYET, Chairman
JAMES BULLY, ROBERT ROSE
EARL GRAY, MARY GRACE
JOHN BOWMAN, GUYTON
EMERY NOME, GUYTON
DICK WYATT

RECEPTION

BOB CHAMBERLAIN, Chairman
AL STREET, JOHN LUCY
LEE FARMER

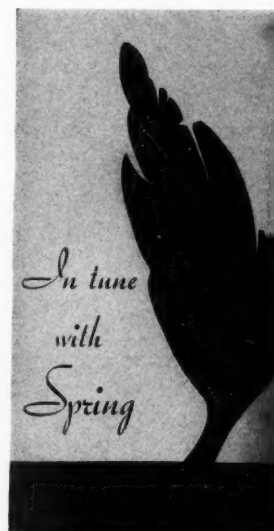
KENNEDY & FELTEN, of New York City.—We seldom see specimens of such uniform high quality as those for the Mutual Life Insurance Company, nicely presented in a portfolio of heavy black cover paper. Title pages and covers are effective through fresh, informal layout, rather than by a somewhat popular practice of blackness and massed color effects, which, too, may be most effective. Reflecting dignity, and properly, they are interesting, and color is intelligently used. Our only adverse comment applies to the cover, "A Career in Life Insurance," where rules are featured too much. If those in silver were six- rather than twelve-point, and the three vertical ones in brown were moved closer to the cloth hinge at the left, the title would have a better show. Incidentally, lines are crowded.

THE MARCHBANKS PRESS, New York City.—One of the qualities we admire most in printing is character. So much of it appears the same, regardless of who does it, we are greatly stimulated now and then when we receive work of which one may know by whom it was done without referring to any imprint. To make the thing more remarkable, at the same time, we frankly confess that how we do it is unexplainable, possibly because features are so subtle. You are one of the very, very few whose work we think we can recognize on sight. Frankly, we cannot say how we knew the booklet "Hewitt's Nymph Fly Fishing" was yours, but we guessed it was, and we also guessed right. Maybe, of course, this is just a pipe dream; but we know few continue to use the excellent Scotch Roman, at least skillfully; we know few if any others use Ultra Bodoni as you do, and that—but what's the use? One way or another, maybe in several ways, the customer gets distinction with dignity.

LEN G. MAGILL, Jacksonville, Illinois.—March and April blotters, featured by hand-cut linoleum illustrations in colors, are in the main excellent. Whoever cut the plates has genuine ability. With figures and letters of the calendar blocks in antique roman, we regret a roman was not used for the signatures instead of the Copperplate Gothic—an imitation engraved letter. The Copperplate is not at all in harmony with the roman or the pictures, executed in broad, flat technique. Arrangement of rules on your letterhead is interesting—in a measure, effective, too—but it is too pronounced for the type. To make the design a successful one, the rules should be in delicate tints. Here, again, the Copperplate is not right. One of the modern sans-serif faces would be best, although a bold roman would not be objectionable, if more or less monotone—like Cloister, but not Bodoni.

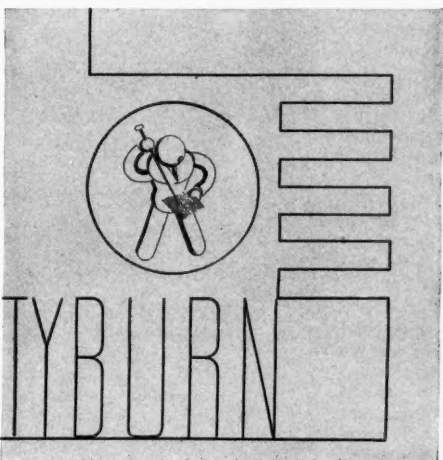
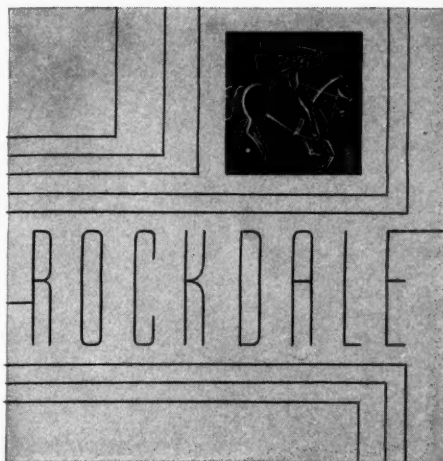
ORSON H. UDALL, of Denver.—Aside from lack of shape harmony in type and lettering, Stafford's letterhead is fairly good. Layout and paneling are interesting and effective, but handicapped by the deep brown in which the name and two other lines appear. One press run could be saved, and the effect improved, if these were in a bright, medium-tone green. If more life were desired, a deep red, if clean, would be effective. Lack of harmony also adversely affects the business card. In addition, there is an effect of crowding and complexity, with two bands in different colors at top as well as at bottom. If these were narrower, or if only one were used each place, the effect would be much better, as then the type panel could be made a bit deeper, the lines inside opened up, and white space in general increased. The violet in which the name appears on the card is a much better color for the purpose than the dull, deep brown used on the letterhead. Lightened just a bit, perhaps, this would be alternate to the two suggestions already made. When you reprint, try it.

PRINT SHOP, COLORADO STATE INDUSTRIAL SCHOOL, of Golden, Colorado.—Your March blotter is poor because of excessive use of rules, which overshadow the motto, and because corners of the two panels of the calendar lack considerably of joining up. Such breaks are more noticeable when thick rules are used. Therefore, when you feel panels are necessary, use rules as thin as the type will permit, remembering, of course, that hairline rule around bold-face type is inharmonious. Mitering rules for joints helps, but that doesn't obviate some gap, particularly if

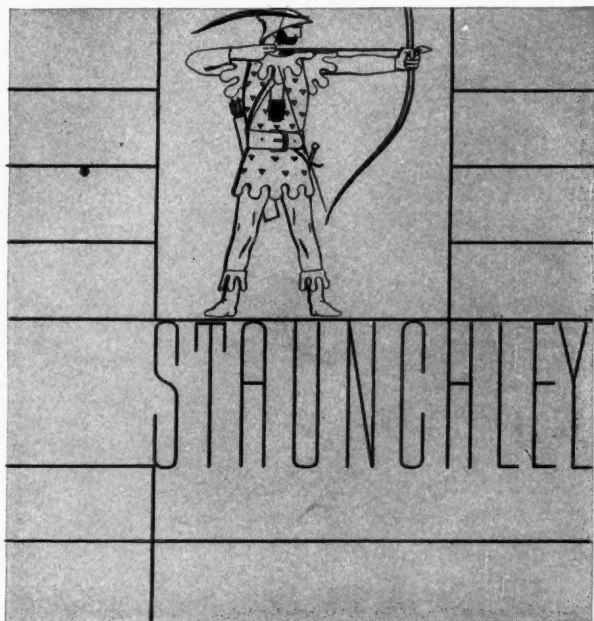


Title of folder for R. G. Uhlemann Fur Company, of Chicago. On the original the type is black, leaf and wide band green, with the narrow band and the shadow of leaf silver

Striking poster advertising one of the big events of the year in graphic arts circles on the Pacific Coast. The original, which has dimensions 9½ by 25 inches, is printed in rather deep brown and buff on a white antique paper



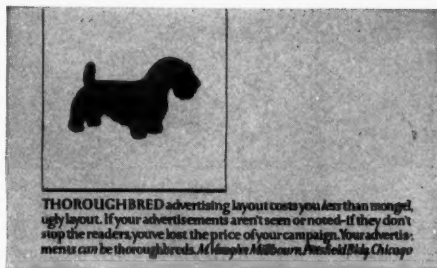
Above and below are the covers of distinctive booklets of Alfred Decker & Cohn, Chicago, who are makers of Society Brand Clothes. Egbert Jacobson is credited for the layout and Elmore Brown for the art work. Toby Rubovits, Incorporated, printed them. Original covers are two colors on strong-colored, glossy label paper



six- or twelve-point rules are used. The panel around the lines of the motto crowds the type too closely; the inside margin should have been a pica wider all around. Although the figures 1934, printed in light green on the April blotter, confuse the type overprinted in black, this is much better. It would have been improved if the 1934 were printed as a head above and, if a centered arrangement was not wanted, to the left of the text.

PUBLIC PRINTER GEORGE H. CARTER has favored the editor with a copy of a booklet—exceptionally well done, by the way—containing the "Declaration of Independence" and the "Constitution of the United States of America." It demonstrates that, while forced by tradition and economy to do the *Congressional Record* and the bulk of G. P. O. productions in an uninspiring manner, the plant has both the facilities and the talent to do really fine work when given full opportunity. With the title label, blue and red on white, tipped into a blind-stamped panel of the attractive rough blue stock, the cover is attractive and appropriately in keeping with the subject. It looks United States. Text in Caslon Old Face, with heads in caps, and usually letterspaced after the fashion of colonial work, has even more atmosphere. Heavy, white, antique, laid paper has a part, too, in reflecting the work of the period when the immortal documents were drawn up. Congratulations, Mr. Carter, and thank you.

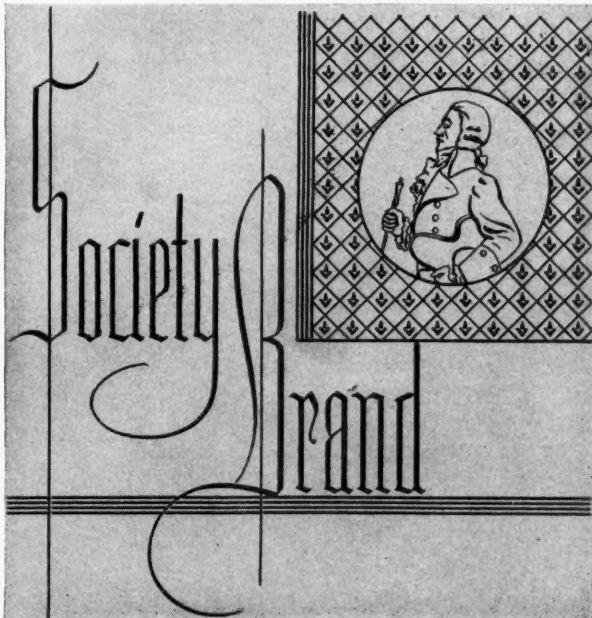
HERE'S AN IDEA for a mailing piece that you'll want to use. It is a blotter sent in by Jack Leigh, of Decatur, Indiana. In view of the excellence of the idea, however, it is unfortunate the handling is so ordinary. Lines are too nearly the same size, and important ones are relatively too weak. The copy starts off with: "We could write enough about how to create business in 1934 to fill a" . . . Right where that copy ends, a booklet, 1½ inches by 2 inches, is tipped to the blotter. With nothing on the brown cover of the booklet, one naturally opens it through curiosity, and there, too, he finds nothing. Fol-



Interesting and effective distribution of white space features this mailing card of well known Chicago artist

lowing that one reads "but we prefer to tell the story with just one word 'advertise' (big caps)." Except for the signature, that is all. No one can receive this piece without being interested, and we have seldom seen the good advice to advertise more effectively put. Because of the novelty of the thing, the distributor will be credited with having ideas. Who doesn't want to do business with folks having ideas? Congratulations, Leigh, man of ideas. You deserve to get business.

WALTER C. BOWEN, of Bartlesville, Oklahoma.—We enjoyed reading your poems, but can hardly say the same about looking at them. They seem old-fashioned, largely because of floral borders in some cases, in addition to use of Old English for the heads. When not set in that, titles appear in caps of the body, and are so small as to be insignificant. The appearance of the leaflets is very flat. Due to the fact that type is centered from side to side according to the longest line, margins are very uneven. The shorter lines cause more space to appear on the right than on the left. Poems and other irregular composition should be optically centered, with the idea of having the white space on both sides average up. Thus, the longer lines will be nearer the border on the right than on the left, the shorter ones nearer the border on the left than right. This is a simple thing, easy to see to, and means much. Spacing is too wide between words and too close between lines in the lower group of the Yard notehead, "Swears by not at Leonard Printing



Pacific Edition for
January, 1934

The Layout

of the
Seattle Club
of Printing House
Craftsmen

Cover design of official bulletin of Seattle Club of Printing House Craftsmen, the typography being by Glenn Dexter, Acme Press member. Black-and-red combination also used under main heads

February... 1934

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28			

FEBRUARY gave us Abe
And also Truthful George:
Who in their turn, Released the Slaves
Or fought at Valley Forge.

YOU TOO MUST FIGHT! Attack the foe
And cross New Business Borders!
And we won't mind if doing so
Steps up your Printing Orders.

JANUARY

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

MARCH

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

JOHN DICKINSON SCHNEIDER Printer Craftsman
2340 N. RACINE AVENUE PHONE NOKAWAY 2900
CHICAGO, ILLINOIS

Monthly calendar card by John Dickinson Schneider, of Chicago, done in black and brown on ivory, laid-finish, deckled cover. Each month a different type face is used, demonstrating the producer's capabilities and resources on other varieties of printing

Company." If any more space is to be evident in one place than in the other, it should be between lines.

SUGAR LAND PRINTING COMPANY, of Sugar Land, Texas.—Your letterhead has its points, interesting and informal layout, for instance, with nothing in the nature of a stunt to counteract. There is too much space between the two main lines, however, the rule between them is too light, and the finials are too ornate for use with sans-serif. Another fault is that the first (name) line is in light sans-, the second not only in bold sans- but emphasized by too wide letter-spacing. Though of secondary importance, it stands out more than the first, and the blue in which it is printed was not weakened enough with white to compensate for the difference in natural weight of the two. It is further emphasized through the change of color. The name should be set in the next size larger and extend to the right so its right end will be in line, say, with the left end of the address below. Get rid of the idea that in such cases the two lines should be squared. Reduce the amount of letterspacing in the second of the two lines, but start it flush with the name line and you will have an interesting, effective design. Type always appears to best advantage when no effort is made to achieve a predetermined form; at least, no apparent effort.

JOURNALISM LABORATORY, Washington and Lee University, of Lexington, Virginia.—Although neat and attractive, also properly dignified, the cover "An Estimate of Standards for a College Library" should have more life and "color." This would be achieved by greater size contrast of display units, specifically through setting the title a size, maybe two sizes, larger. No dignity would be sacrificed. It is, furthermore, a bit difficult to read the title, in relatively small sizes of caps, something that should not be true in any case. Spacing between words of the subtitle is much too wide, while lines of the first and third groups are crowded. Inside pages are commendable, although not distinguished. We like the cover of the winter issue of *The Southern Collegian* despite its extreme simplicity. The lettering has character and punch, so decoration, aside from the vertical band at the left of the lines, would have been bad medicine. Lettering on the covers of *The Alumni Magazine* is not so good. Where the other has a professional touch, this looks amateurish, but the pictures and presswork are good. Too, heading lines are crowded.

FRANK M. KOFRON, of Minneapolis.—We consider the New Year greeting of your employer, the Mono-Trade Company, best of all the specimens you submit. All are attractive and characterful. This greeting embodies some of the better features of modern layout, notably the wide line-spacing (twice as much open between lines as the letters are high) and an arrangement which effects wide rectangular masses of both type groups and white areas. The arrangement of stars in half circles above and below the type mass is clever. With the arch downward in the second instance, the form as a whole is given a



Front of folder advertising jewelry insurance by Ray C. Dreber, of Boston and Old Colony insurance companies

most interesting contour, so interesting in fact as, of itself, to arrest attention. Real craftsmanship there, old friend. The card hanger, with the quotation from Lincoln, is not, however, so evidently inspired, and the second color, blue, is too strong, causing features already strong to stand out even more. But it is good. While good, workmanship on the calendar, especially the top panel with company name, and so on, is not distinguished like the other items. The name is too small, and exceptional letterspacing of some of the smaller lines causes them to all but fade out of the picture. Due, in part, also to the letterspacing, the panel as a whole appears disjointed.

DONALD P. HARRIS, of Rocky Mount, North Carolina.—Design is good, and the *Evening Telegram's* letterhead is



Front of folder issued by Samuel Katz, Los Angeles typographer. The spread of this piece appears on the facing page

characterful, too. Its distinction comes from a row of small triangles extending from either end of the name to the edges of the sheet, printed in orange. These, base down, are lined up with the bottoms of the letters of the name, not centered on the type as the ordinary comp would set them. This one detail lifts the job from the commonplace. We cannot, however, praise the "Banquet and Ladies' Night" cover. Of several faults, the first is lack of pleasing contour on the design as a whole, and yet, if the lines were spaced out a bit and if the broken vertical band were thinner, the point about contour would not be so serious. Almost the worst fault is the combination of a contrasty wedding script, used for one line, with all the rest of the copy in the monotone and freakish Parsons. Despite the fact that you have in this case used it altogether in caps, it should not have been so used, just as Old English should not be used all caps. It is interesting to note that the excessive weight of the rules is not so pronounced in the form printed in gold on black as on the black on white proof. A point to remember is that contrasts are toned down when printed on paper other than white, and with ink other than black.

SHELL PETROLEUM CORPORATION, of St. Louis.—Congratulations on the January-February *Shell Globe*. Without question, it is one of the largest and finest house magazines published. The cover, featured by a striking illustration of streamlined planes, trains, automobiles, and zeppelins, flying pell mell from upper left to the lower right-hand corner of the page, with streaks denoting speed, is not only interesting and striking, but most timely—with streamlining the talk of the hour. These instruments of fast motion appear white against the page's black background, detail being suggested by "highlighting" in blue. It's a knockout, sure enough. Presswork inside and out is excellent and, with a number of halftones bled, the effect is modern and striking. Some pages of text, as 30 and 31, are very crowded. That is the only fault we find in the work. Content is as distinguished

as presentation. Featuring the text is a large amount of auto story copy, with illustrations of new car models. This indicates a laudable desire to cooperate with auto manufacturers to make 1934 successful. It must have proved itself extremely interesting to recipients. The opportunity to compare the appearance of all new cars, made so convenient and simple with cuts of uniform size and character, must have created intense interest. You should consider results assured by this piece.

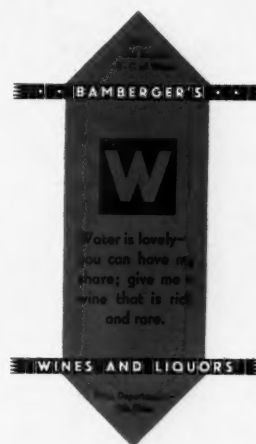
C. F. GRANT, of Columbus, Ohio.—In general, layout of the informal card of The Hayden Press is good. In view, however, of the wide break between the name (left of main line) and "Printers" (right of same line), which color ornament does not fill out by far (despite you may think it does), lines are spaced too closely. There is an apparent lack of unity, due to unequal spacing, which would not be so evident if spacing throughout were more nearly in conformity. The rose panel, over which the monogram is printed, is too strong; in fact, on the bright yellow stock, it appears gaudy. Best of all items is the blotter, "Putting Power Into Printing Through Originality," on which effective use is made of a scroll printed in a second color and bled a bit on all sides. The head, in effectively contrasting types, appears in a loop of the scroll, the text at the right of an extension of the scroll. While we see no point to the yellow panel in the upper left corner on the "Is that so?" blotter, the arrangement of the type is satisfactory, if not distinguished. Less open space around the calendar and more between lines of the body and signature would constitute a better distribution. The September blotter is hurt by excessive use of rules. These just about smother the signature group, where, for any purpose in design, only the final red band can be considered at all necessary. Try this next time.

MARSTON L. PATTERSON, of Hartford, Connecticut.—One point against your work is the weakness of black printing. Too little ink is carried, impression is weak, and, possibly, the

ALEX. G. HIGHTON
INC.

EXCLUSIVE
SHOWING
OF A NEW
TYPE FACE
LUCINA

Shown above and below are two pages from a folder issued by Alex. G. Highton, Incorporated, Newark, New Jersey, to introduce a new type face, "Lucinda," for use as occasional lines of display or as initials to start the text set in sans-serif type



FROM the earliest days students in American colleges have "worked their way," doing all kinds of jobs in order to get an education. Many a man of distinction recalls with pride the fact that he got through college by his own efforts—not always remembering, however, that a considerable contribution toward the expense of his education was made by the college out of private endowments. In these difficult years the academic world has not been exempt from the economic vicissitudes that have visited the whole world. It is more difficult to find work for

But in this emergency the Federal Emergency Relief Administration, having made experiment in one State, now proposes to aid a considerable number of such students—up to 10 per cent of the regular full-time students

Illustrating how "Lucinda" can be used for initials.



"ONCE IN A BLUE MOON

we see a type specimen book of which the typography and printing matches or closely approximates the excellence of your new one. Layout, spacing, and the niceties of composition otherwise, are reflected in every part of every

page, yet it is not more than would naturally be expected of a master craftsman like you" So writes J.L. Frazier, Editor of The Inland Printer, one of America's leading authorities on typography, in the January issue of that publication.

* The same craftsmanship which produced that type book is available to you for your advertising—at the price you would pay for ordinary typography. On your next ad...try Katz. PR 1848

Samuel Katz * Typographer
1220 MAPLE AVENUE - LOS ANGELES

Spread of folder featuring THE INLAND PRINTER'S comment on type-specimen book

JOHN J. KENNEDY

CHARLES J. FELTEN



KENNEDY AND FELTEN
226 WILLIAM STREET NEW YORK
TELEPHONE BEEKMAN 3-9786

ALLGEMEINE ELEKTRIZITÄTS-GESELLSCHAFT

AEG BAHN-ABTEILUNG HEG

Allgemeine Elektrizitäts-Gesellschaft, Bahn-Abteilung, Berlin NW 40, Alexanderstr. 3

Dichtwort:

Elektrischen Berlin
Code: Rudolf Mosse
Fernsprecher: D Norden 40
Reichsbank-Girokonto
Postfach: Berlin 1719

BERLIN NW 40

Ihre Zeichen

Ihre Nachricht vom

Unsere Zeichen

Tag



frandé, distributor
dermatics, inc.
seattle, washington

f. x. dedonato

O. D. JENNINGS & COMPANY
CABLE ADDRESS "VENEDERS" ALL PHONES MANSFIELD 2616

Manufacturers
COIN OPERATED
MERCHANDISING
MACHINES AND SCALES
4309-4339 WEST LAKE STREET
CHICAGO

Duffield
DUFFIELD INCORPORATED

PURVEYORS of FINE HATS

WGAL
INCORPORATED

Studios
Eight West King Street
Lancaster, Pennsylvania

Six distinctive letterheads; the "AEG" of the second one being in the "Intermezzo" type shown in THE INLAND PRINTER for January, 1934. Frandé's design is in black only, by Metropolitan Press, Seattle. Both the Jennings and Duffield designs are in black and gold, the Duffield letterhead being the work of E. C. Schubert, of the Neely Printing Company, Chicago. Others were reviewed

grade of ink is low. Typographically, most of the pieces represent an average quality matched by few printers doing small work. One fault, in several items, is the handling of the address lines. You all but habitually set the street address to the left and the city and state to the right, and expect a hyphen or two to fill the gap and give the effect of a uniform line. These do not fill the space, and so you have unsatisfactory whiting out. The fault is most evident, perhaps, in the "Do You Insure" form on a Government post card. Consider the three lines of the signature and you will see that lines made even measure by such makeshifts are not truly squared up; look bad. Better let lines come natural length, even though it means long-and-short style. That is no sin and there's no law compelling squared groups. Indeed, the latter idea is old-fashioned and creates a rigid, stiff effect no one wants today. Watch, too, a tendency to space words too widely. You do have a knack for creating striking, interesting effects by simple means; correct the faults mentioned, also make important display lines larger as a rule, and you will say "Amen, Frazier."

CENTRAL TECHNICAL COLLEGE, of Brisbane, Australia.—Considering the fact that Cheltenham is used practically throughout, "Examples of Printing," the printing department yearbook, is commendable. Display and arrangement of the whole are very good. We have seen so much of Cheltenham, and it has been used for such commonplace work, we have become tired of it. Unlike Caslon, Garamond, Baskerville, and Bodoni, it is not, as it were, a face eternal. On the cover, lines are quite crowded. Six points would not be too much to add between lines of the main group, and two points would make a big difference in the appearance of the smaller lines. While not particularly objectionable, the uneven appearance of the four lower lines is not altogether pleasing, due to letterspacing of three of them in varying amounts. We raise the point in order that the error will not be made when, with greater variation in spacing, the effect would be really bad. The title page is pleasing, yet the second group, six lines of caps, is rather forbidding. Capitals are all right for a line or two here and there, especially if in large sizes, but, when a large amount of copy is set, trouble usually results. A little more space between this group and the rules above and below it would help; the variation in the amount around it is too great. Some of the specimens contain too much rule work, in others lines are crowded. These are points to watch in future work. Compare, for this point, the "Type Alone" page with examples on pages following. You'll see how rule work, when at all pronounced, is confusing and slows reading. Indeed it may even suggest giving up the idea of reading. The simplest, most direct work is always best. Ornament should be secondary to type. Colors are good and presswork first-class; in fact, all in all, you may feel a measure of pride in the book.

HIGH SCHOOL PRINT SHOP, of Johnstown, Pennsylvania.—While layout, generally speaking, is characterful, the "Spring and Easter Poems" cover would be improved if the green used for the side ribbon bands, and as background in the circle of the flower ornament, were lighter and brighter. The effect is not only dull, with so little contrast between this green and the black, but these decorative features are made the outstanding features of the page, decidedly subordinating the type. Spring and flowers suggest bright, colorful effects, whereas the effect of the page is funereal. Still further improvement would result by moving the vertical bands outward. Then, due to the larger amount of white space, the type would have still more

THE INLAND PRINTER for May, 1934

chance to register. In view of so much space vertically, the lines of the title should be spaced farther apart, and the ornament dropped a bit as well, all in the interest of better distribution of white space. Most of the text pages are well handled. However, the crude, bold initial "S" on the "April" page doesn't harmonize with the light type, and its peculiar, awkward shape disturbs page contour decidedly. On Tennyson's "Spring" page, you have printed the border in the stronger and the type in the weaker color, whereas, if one part is to stand out more than the other, it should be the type. Watch that.

BYNUM PRINTING COMPANY, Raleigh, North Carolina.—Great work! "A North Carolina Calendar" is one of the most interesting we have seen, and presswork on halftones is de luxe. With an illustration of the State House, showing white against black, and with the title above it lettered and showing in reverse color, the black bleeding off all around, the front leaf is very striking. Other leaves are uniformly interesting, featuring large, full-width illustrations of local scenes, with calendar panels in the center beneath, your name at the right, and a verse from some well known poem balancing it on the left. Perhaps the most interesting feature is that the calendar is in booklet form. With the heads of each page at the binding edge, and with a cord run through punched holes, many, by turning over the leaves, use it the year through and have it intact at the end. This is a feature that could be more widely applied to calendars. The toned ink used, in which illustrations on the inside are printed, gives them a photographic quality. Your January blotter is likewise effective, though the ornament between the calendar block and the telephone line could have been omitted to advantage, and the text on the right could be spaced with two-point leads. The style of type requires, for maximum clarity, an unusual amount of space between lines. The lines of the signature also are crowded, the effect being the more pronounced since the address is widely letterspaced. In fact, the effect of the group would be better if the line were not letterspaced, and shorter, the three lines of the group tapering to form an inverted pyramid. Solids in the Junis Flytrap halftone, printed on rough blotter stock, are not as solid, of course, as they would be on smoother stock. Colors, however, are pleasing. Blotters bearing illustrations of well known local structures are excellent in so far as the pictures in color are concerned. These are not four-color process pictures, as might be considered, but printed in black with two other colors, not process. A decorative quality is evident in the coloring, which would not be evident if in full color and more accurately natural. Here again we find lines are crowded, evident, particularly, in the text at the start of the June blotter, and in that of the August blotter, where it is aggravated by excessive spacing between some words. Compare the spacing with the April and July blotters, where it is more nearly right, and you will see the full significance of the points we have made. We wish you would throw away the Broadway type used in the signature group of the October blotter. People who formerly used this type extensively have long since dumped it in the hellbox where it belonged in the first place. Better, also, set all lines of a signature group in one style. Even the Copperplate Gothic which is shown on the December blotter makes a much more attractive group than the November issue, with Cooper Black used for one line and Cloister Old Style Italic for the other two. Despite the fact that either of these faces is more attractive than the Copperplate, their good features are at a handicap because of the contrast. If one monotone face is used, another should be used with it.

TYPOGRAPHIC SCOREBOARD

May, 1934

Subject: The Saturday Evening Post

165 full-page advertisements

Issues of March 31, April 14, 21, 28

Type Faces Employed

Garamond (T*)	47
Old Style, 20; Bold, 27	
Bodoni	38
Regular (M**), 23; Bold (M), 5;	
Book (T), 10	
Caslon (T)	31
Old Style, 25; Bold, 6	
Futura (M)	14
Regular, 13; Bold, 1	
Bookman (T)	8
Century Old Style (T)	4
Scotch Roman (T)	4
Goudy Bold (T)	3
Kennerley (T)	3
Kabel Light (M)	2
Baskerville (T)	1
Bernhard Roman Bold (M)	1
Century Expanded (T)	1
Cloister Bold (T)	1
Cloister Old Style (T)	1
Deepdene Italic (T)	1
Eve Light (M)	1
Girder (M)	1
Goudy Old Style (T)	1
Typewriter (T)	1
Weiss Roman (T)	1

*T—Traditional; **M—Modernistic

Ads set in traditional faces	118
Ads set in modernistic faces	47

Affecting the score, of course, is the fact that the display of twenty-eight advertisements credited above to traditional types appeared in faces of modern or modernistic character. On the other hand, traditional display was used over body in modern in only

five advertisements. Thus, if display rather than text typography governed the scoring, it would be Traditional, 95; Modern, 70.

Weight of Type

Ads set in light-face	75
Ads set in bold-face	81
Ads set in medium-face	9

Style of Layout

Conventional	111
Moderately modernistic	43
Pronouncedly modernistic	11

Illustration

Conventional	136
Moderately modernistic	24
Pronouncedly modernistic	2

There were no illustrations in three of the advertisements.

General Effect

(all-inclusive)

Conventional	79
Moderately modernistic	76
Pronouncedly modernistic	10

There has been practically no change of importance since the last analysis of the *Saturday Evening Post* in our February issue. With almost three times as many advertisements being considered, the same six type faces lead in popularity.

In studying "General Effect," we find that conventional ads have again lost out a bit, sliding off from 49 per cent to 48 per cent, which does not mean much until you realize that the drop is constant.

Scorekeeper considers these to be the best modern and conventional page advertisements in the four issues of the "Post" considered in this analysis. It is understood, of course, that physical features alone are contemplated—not copy—and that, although one advertisement is in color, color is disregarded in the selection. Nor has the product any bearing on the choice

★ ★ ★ Editorial ★ ★

The Trend of Bargaining

AN INTERESTING statistical study of the extent of individual and collective bargaining under the National Industrial Recovery Act was completed by the National Industrial Conference Board. The results are set forth in a thirty-seven-page monograph published by the board. Printers, whether owners, managers, or craftsmen, interested in the effect which section 7(a) of the law will have on future industrial labor policy, will find in this report much interesting information and a number of significant deductions.

The study was undertaken largely to determine what effect the act actually had on employer-employee relations after five months of its administration. Furthermore, was the recovery act having "an unsettling effect on labor relations"? The claims of the A. F. of L. of greatly increased ranks, and the veritable epidemic of strikes which broke out all over the country, involving the question of representation in collective bargaining, the board deemed, called for a cross-section of the situation as it now exists.

Questionnaires were sent to 10,335 companies engaged in manufacturing and mining. Because of the method employed in the selection of the companies, the replies received were representative. A total of 3,314 establishments, having 2,585,740 wage-earners, or approximately 27 per cent of the estimated total number of workers employed in these fields, responded.

The three methods of "dealing with the employer" are (a) individually, (b) through employee representation, and (c) through organized labor unions. The study shows that, of the 2,585,740 employees, 45.7 per cent, or 1,180,580, deal with their employers individually; 45 per cent, or 1,164,294, deal through employee representation; 9.3 per cent, or 240,866, deal through labor unions. Of all the companies reporting, 2,284, or 68.9 per cent, employ individual bargaining exclusively. It is significant that the companies employing from 100 to 1,000 employees are the most numerous and employ the most wage-earners, and that individual bargaining claims the highest percentage.

In the printing and publishing industries, returns were received from 111 companies with 22,685 employees, a good cross-section of the industry with an average of 204 employees a plant. Here again individual bargaining stood first—forty-nine plants, 44 per cent of the entire number, bargained individually with 11,895 employees or 52 per cent of number of employees covered in the returns. Employee representation was again a close second—forty-one plants, 37 per cent, with 5,875 employees, or 26 per cent of the whole. Bargaining through the unions was confined to six plants with 4,915 employees or 22 per cent of the total number of employees covered in the study. The unions claim honors when it comes to the size of the plants: In the six plants where their representatives do the bargaining, the average number of employees a plant is 819. The

average of employees a plant where individual bargaining is practiced is 241; employee representation, 143.

"The most striking result of this survey," concludes the report, "is the relatively small proportion of employees found to be dealing with the employer through an organized labor union." Of course, in all such surveys, there is the chance that a smaller proportion of "unionized" companies replied to the inquiry. On the other hand, the statistics indicate considerable progress in employee representation, especially in the larger companies, where larger bodies of wage-earners are affected at the time representation policies are adopted, and where the need for some organized agency to conduct negotiations with management is recognized.

In these days, when industrial relations are strained because of the unrest stirred up by the N. I. R. A., the trends shown in this report have an added interest. Both employers and employees of printing plants may draw their own conclusions and shape courses along ways most beneficial to their *mutual* interests. After all, *mutual* interest and *mutual* cooperation make for jobs, for peace, for happiness, for prosperity.

Chance of Little Fellow—and Big One

THE EDITOR'S MAIL brings him many letters tending to prove that the N.R.A. is not in the interests of the so-called little printer. Various arguments and deductions on the part of these writers would have the printers of the country and the code authorities believe that a monopoly of the printing business is about to be enjoyed by the big fellows. THE INLAND PRINTER sympathizes with the printers conducting small businesses in their struggles to make things go, but is not ready to say that the N.R.A. has been built wholly in the interests of the large printing concerns.

It is our observation that considerable "squirring" is afflicting both big and little. The small shop is going to be made to do some things that for a number of years it has been urged to do for its own good; the big shop is going to be stopped from some of its "big-boy" tricks that have been so ruinous to competition. Neither likes to have his self-appropriated licenses (liberties, they call them) taken away. Of course they squirm under N.R.A. pressure!

There are many things our codes call upon us to do which are contrary to all our "raising." We do not like the thought of quite so much discipline. Discipline is, however, always a part of any scheme of regimentation, and we must make up our minds to accustom ourselves to it, at least for a time. Only in that way can the codes do for us what we all hope they will.

The small printer will find that both his volume and his profits will increase because of sounder pricing, provided he makes use of the helps placed within his reach to aid him. That the small printer must do better accounting hereafter will be no detriment to him. He



will be a better business man for it. The bankruptcies among his class will occur less frequently. He has little to fear if he will ride *with* the wave, not *against* it.

To what extent the disciplinary measures of the code will curb some of the practices of the big shops, which have made it difficult for the little shops at times to compete on the classes of work for which they are equipped, remains to be seen. Let us hope this may be another outcome of the code. But, both big shops and little ones have wanted stabilization of prices for many years; they both know it will be good for them. Now that the machinery for securing it has been set up, it behooves both to step forward with mutual confidence and operate it with intelligence and a spirit of hope.

Commercial Suicide

IN AN INTERVIEW, a former deputy administrator of the N.R.A., Malcolm Muir, president of the McGraw-Hill Publishing Company, declared that plants having high costs, below which they agreed not to sell, and at the same time refusing to instal up-to-date machinery and equipment, are headed for commercial suicide. "Improve your plants or quit business," he says.

Printers who have persistently refused to improve their management methods, to supplant old, worn-out, obsolescent material with equipment designed to produce better printing more rapidly at lower cost, are finding themselves up against the hardest fight they have ever had to retain customers. On the other hand, establishments which have kept their plants modernized, employed the more efficient methods of management, and which thereby have kept their costs within reason, are retaining their accounts, developing them, and attracting the business of their heedless competitors. Concerns which produce at lower cost levels by means of better tools and methods may have the advantage of selling below their competitor's costs, even though they do not sell below their own. Even where "Open Price Plans" are agreed to, the printer with the lowest costs will have the largest profits.

Installing new machines means capital investment. Many printers, after the long night of depression, find the opportunity for such investment limited because capital reserves are depleted. But, installing better systems of management requires not so much money as common sense, a will to do all things the best way, and an abandonment of threadbare theories, bad habits, and silly prejudices. None should hesitate to improve management methods, even though it may be impossible in some cases to instal new equipment. A good slogan to keep in mind would be "Printers wise will modernize."

As Buyers Sometimes See Printers

RECENTLY a noted buyer of printing was induced to set down on paper some of his experiences with first-class printing establishments which had been attempting to "break in" for some of his business. We are prone to think these experiences always occur in the other fellow's plant, never in our own, but just the same we are mightily chagrined when one of the so-called "boners" does bob up in our own. Who has not had a case of working for months, maybe years, on a customer to get some of his business and, when the grand moment came, of utterly falling down?

For instance, the buyer referred to records that one printer who had been after some business from him for a long time, finally took a week to quote on a few

pages and sent the quotation crumpled and thumb-marked by a salesman. The printer failed to submit the samples of paper as requested, merely dismissing the request with "paper of suitable quality." Hundreds of hours for hounding the buyer for his business, but not time enough to attend to the buyer's simplest requests!

In another instance, where a layout had been sent, indicating the makeup of a leaflet without illustrations, the printer wrote back asking *if he were to furnish the cuts*. He quoted on a quantity of 5,000 only, whereas he had been asked to quote on the first thousand separately; he quoted on a paper of his own brand instead of the paper specified. Careless reading of the buyer's specifications and requests, and stupid interpretation of the specifications that *were* noticed!

One printer accepted an order which emphatically specified particularly some common faces of type which the salesman said the shop had. Consternation of the buyer was almost immeasurable when the proofs came in showing entirely different faces, with the explanation that the shop finally found it did not have the type specified. Disgust of the buyer; loss of order by printer; sales resistance, created through the loss of confidence and the false pretenses, which would require months, maybe years, of further sales effort to break down!

The recital of the buyer's experiences, which cover many more such contacts, is extremely refreshing to the editor, who recalls his similar experiences with printers. It sometimes seems as if all the dumb-bells in the universe were concentrated in one shop. Such inexcusable blunders! Such lack of common sense! Then what a flood of excuses, alibis, and buck-passing follows in the attempt to drown the editor's (or buyer's) rage!

Getting the Plant Back of the Salesmen

IN THE rough-and-tumble fight for business, it is best to keep in mind that the salesmen are the fellows who necessarily must be in the thick of it. They are on the firing line. They must face the buyers' multitudinous "resistances" and overcome them. They are the heroes who through thick and thin must attack, pursue, retreat only to attack again. They are continually at it, maneuvering for position, first on one flank, then on the other, but always in front.

The ammunition of the men "out in front" is the quality and service turned out by the shop. If these are all that can be asked, and the shop is consistently and constantly supplying them, then the morale of the "fighting forces" is bound to be high. The salesman fights best when he knows that the shop is back of him.

Getting the shop back of the salesmen is the work of management. Too often the shop gets the impression that the business is run for the shop. This is so contrary to common sense that every employe from top to bottom must be imbued with the spirit that the shop is run for the *customer*; to supply him with what he wants when he wants it, and that the salesmen are the ones who are detailed to turn those wants into orders. Management which does not drill this policy into the minds and hearts of every man and woman in the concern is derelict in duty, and bound to fail in its efforts.

A shop turning out 100 per cent material and service gives the kind of backing which inspires confidence in the sales force and enables it to bring in the orders, the very life-blood of the men, machines, and material which make up that complexity, the plant.



Machine COMPOSITION

By E. M. KEATING



What is your particular problem? Queries are answered by mail when a stamped return envelope is enclosed

Tallow Holds Graphite on Plunger

Is there any benefit derived from tallow applied to a pot plunger after cleaning it, or does harm ensue? Is there anything at all that should be used? If so, what?

Usually tallow, or other grease, is employed where it is desired to apply graphite on the plunger. Dry graphite alone would not adhere without being rubbed in, hence the use of tallow, paraffin, or other oils to cause the graphite to remain attached to the surface of the plunger. Tallow alone has no special value.

Many operators clean the plunger out of doors (as a safety measure), using a dry fiber brush and then using another similar brush to apply the dry graphite. The intention of the dry graphite is to lubricate. Another method is to take the plunger from the pot and, when cleaned of liquid metal, plunge it into a bucket of water. This has the effect of removing the poisonous oxid without danger of its being inhaled, as is the case of dry-cleaning the plunger indoors.

Graphite is applied before putting the plunger into the pot and, of course, when it is thoroughly dry. Some operators prefer to rub a stick of mold polish on the hot plunger just before putting it into the pot well. Use method you prefer.

...

Slug Shows an Imperfect Face

I cannot get a perfect face. I have tested the lockup with ink, put in new plunger, new pot-lever spring, new plunger spring, drilled out mouthpiece holes, opened vents, and bought new metal. Pot is electric, and has never given any trouble until the last three weeks, with the exception of the mouthpiece element burning out several years ago. Whether I carry the heat in the pot high enough to cause hollow bottoms or vary the heat on the mouthpiece, from the place where the metal pulls out of the holes like a miniature rake to where the bottom of the slug dimples, seems to make no difference in the face.

A close examination of the face and the body of the slug shows (we believe) that the pot temperature is below 550 degrees. Check this by using a thermometer in your metal pot; the mercury should register not lower than 550 degrees. Testing with bits of paper immersed in the metal does not assure the desirable degree of exactness. Use a thermometer.

There is a possibility that the plunger does not give its full degree of pressure,

due to friction in the well. We suggest that you try the following plan to eliminate the friction: Bail out metal until the well is exposed about one inch. Put about a teaspoonful of dry graphite into the well and, with the plunger cleaned properly, put it into the well and connect it to the pump lever. Increase the tension of the pump-lever spring at least an inch. Fill pot up to proper height and proceed to cast slugs.

The first half-dozen may not show any change, but if there is no complication of any other troubles, there should be an improvement of face. There is another thing which you did not refer to and that is the length of the sprue of metal escaping as the cast occurs. This sprue indicates the freedom with which the air escapes from the mold during the cast.

...

Mold Cap Binds on Trimming Knife

In our machine, one of the two molds in the disk seems to bind over the back trimmer. When the disk is turned slowly by hand, one mold seems to rub quite strongly on the knife, while the other goes by the knife without any trouble. What can be done to find out if the mold is at fault, and how to remedy the trouble if it is the fault of the mold?

We suggest that the molds be removed and tested with a straight-edge across the face or back of mold on each end. You may find that the mold-cap guides, one or both, are deflected back a trifle. This condition will cause the cap of the mold to run strongly against the back knife. Send the mold to the nearest agency for correction, as you probably would not undertake to remedy this trouble yourself.

...

Cams Fail to Stop at Normal

Occasionally the machine will fail to stop when it should, and it may make several complete revolutions before it does stop. This has happened several times. The last time it occurred just when I had finished recasting a line—it made three complete revolutions. No other trouble is involved. What causes this peculiar action? Can it be prevented?

The trouble is not serious. We suggest that you repeat the recasting operation, and find out if the middle lug of the vertical starting lever remains in the path of the automatic pawls on Cam Number 10. If you find that the lug fails to retreat after you have released the starting-and-

stopping lever, you can easily correct the trouble. Give the stop-lever-shaft bracket a few blows upward with a hammer.

This will lessen the friction between the upper end of the vertical starting lever and the underside of the shaft bracket, and will make it easier for the spring to return the vertical lever to its proper place when you release the starting-and-stopping lever. You may also find it necessary to remove the bracket and stretch the brass spring.

...

Metal Must Not Be Too High in Pot

A subscriber asks a few questions about machine actions and possibilities. When the surface of the metal is about half an inch below the top of the crucible, there is sufficient room in the throat of the crucible to permit the surface of the metal to advance, and not flow from the jets when the pot is advanced to give the face-alignment pressure to the back of the mold. If the metal is too high in the crucible, it will flow out of the jets and lodge on the face of the mouthpiece, and when the lockup occurs, the metal may prevent a close union of the mouthpiece and the mold, and permit the escape of metal when the cast occurs. Do not carry the metal surface any higher than indicated above.

In composing Arabic or Yiddish on the machine, the punched-in character which forms the printing face of the slug is not punched inverted, as in English. The matrices are assembled and cast as in the regular order, but when the slug is ejected it is turned and goes down a chute and is pushed towards the operator instead of the opposite way. Chinese composition may also be produced on the machine.

...

Vise Automatic on Four-Mold Machine

Why is the vise-automatic stop-rod pawl set slightly below the front end of the mold-disk dog on a Model 8, when on a Model 5 it is a trifle above the dog, with the machine ready to receive a line?

The Model 8 has a four-mold disk and the Model 5 has but two. Where the four-mold disks are used the dog advances at ejecting position of the machine and the stop-rod is moved by a small lever just before the forward movement occurs. The stop rod remains down until after a line is sent away and, just as the first elevator starts down, the roll on the small lever enters a depression on the back of the first elevator and allows the stop-rod spring to move the rod upwards. The upper end of the rod then protrudes through the top of vise cap, just as it appears on a Model 5.

As the latter model has but two molds, the forward movement of the disk at ejecting position of the machine does not cause a corresponding movement in mold-disk

dog, therefore the pawl on the stop rod may remain up and not produce an automatic stop of the machine. You will understand why the pawl is below the front end of the dog on a Model 5 and above it on a Model 8 if you will put each machine through several complete revolutions of the cams and watch the movements of the stop rod on each machine.

...

Cam Surface Worn, Delays Action

The pot-pump-lever cam surface has worn down so much that the pump stop sometimes catches and does not go forward under the stop block on the pump lever. I have been thinking whether I ought to cut off the block a trifle at the lower end, or take a little off the small lever that goes under the block. What do you suggest?

Do not alter either of the parts you mention. You will doubtless get a new cam later, which will bring the parts in the original relative position. You can make some temporary correction of the part that catches on the stop block by slackening the three screws that hold the lever bracket and by tapping down on this bracket to provide the desired clearance between the binding parts. It may even become necessary to slot the bracket a trifle where the shoulder of each screw goes through to permit the proper clearance of the small lever. Tighten the bracket screws after the change is made.

★ ★

Ad 29 Years Old Pulls Inquiry

If someone was to inquire how long an advertisement in *THE INLAND PRINTER* would pull results, we would be likely to answer "How long is a printer's memory?" It is not uncommon to have advertisers tell us of receiving inquiries on items which were announced five, six, and even more years ago in *THE INLAND PRINTER*.

However, we will admit that it is a mite unusual to receive an inquiry on an advertisement which was printed *twenty-nine years* ago. Kent Reger, printer at Buckhannon, West Virginia, recently had occasion to make use of a product advertised in *THE INLAND PRINTER* for many years. It is no longer advertised, hasn't been for some years. Reger found the advertisement (a classified advertisement, at that) in the April, 1905, issue.

The advertising was discontinued a few years ago, after a long career of service to the printing industry.

In addition to proving that printers have long memories, this incident demonstrates the value of *THE INLAND PRINTER's* policy of covering every important development in the industry *while news*. Because of this superlative service, printers keep their copies and refer to them constantly through the years.

Typographer Calls for More Dynamic Use of Type in All Advertising

By ARTHUR S. OVERBAY

MUCH of that which was considered good in typography, during the easy-going days prior to 1930, no longer has effect. Likewise, my own personal preferences in type dress and your petty likes and dislikes are relatively unimportant. They have no real value whatsoever except as they may reflect the reaction of the average reader, whose eye we want to capture.

All of which brings me up to the point that good advertising typography, in these reconstruction days, is largely a matter of mixing a little of the present-day psychology with types and a layout pencil.

The state of the public mind today permits, if indeed it does not demand, that we discard much of the typographic tradition.

The "sacred cows" of the past—that a page should have certain margins in predetermined relation to each other; that initials should be set in thus and so; that paragraphs should be indented according to the long established rules; that we should confine each advertisement to a single series of type, or even types closely related in design—these and many others need no longer be considered unbreakable.

The potential readers of our advertising message are in a pioneering state of mind. They demand bold and virile typography. They are attracted by new and untried experiments. And they expect our advertising pages to inspire confidence.

Here are featured contemporary Indian men being shown, a silk hat and a gold band—can market the perfume when Eli Lilly moved his laboratory for the manufacture of pharmaceuticals in 1917 and his son, J. E. Lilly, made advances with a sales ledger.

So much has happened in the fifty-seven interesting years since Mr. Lilly's office in business life that emerges from his records as the White Inquirer Spring meeting last year were worthy of reputation here: "There must be something fundamentally sound in our service-wholesale organization... A growing number of manufacturers..."

ELI LILLY AND COMPANY
Always through the Drug Trade

Advertising typography, in the spirit of 1876



STOP! LOOK! AND READ

the new Continental Frame Catalog

Perhaps it's extravagant to utilize trade paper space just to talk about a catalog, but we're doing it. For in a few days you will receive your copy of our new catalog and we don't want you to overlook a thing it holds. It is crammed full of beautiful gold-filled and Demi-Gold items you can't afford to miss. It shows a new Verities mounting, two new Slogans mountings, a Full-View with the center constructed on a high plane to match the temples, as well as many other rimless designs of proven acceptability. It shows a new Fulton frame with regular temples, a new engraved Keenwood, a choice line of Hibon, and other attractive gold-filled and Demi-Gold selections.

Look it over carefully for back of all these frames and mountings is Continental's reputation for quality and style, beauty and fine workmanship, and into them has been poured every possible ounce of ingenuity so that they would be what they are—frames and mountings of character and personality.

If you do not receive your copy of the catalog write, and one will be sent.

CONTINENTAL OPTICAL COMPANY, INDIANAPOLIS, IND.



Ad typography, as modern as the World's Fair



THE PRESIDENT has proclaimed a "blanket code" dealing with wages and hours of employment to be effective Sept. 1, 1933. This code is intended to bring about more employment at better wages pending the adoption of specific codes by the nation's varying businesses and industries.

We intend to support the President and the National Recovery Administration to the best of our ability. We shall sign the President's Agreement when offered and when the Code for Retail Business is completed and accepted, we shall comply with the provisions of that Code in the spirit of the President's Proclamation of July 20.

L.S. Ayres & Co.

A newspaper ad, typical in layout and in type dress of the hour in which it was read. The type faces are sturdy and stripped to the plainest line. No superfluous elements. The stars, which are in circular formation, in combination with the Ayres emblem, give a subtle patriotic set—for just that type of copy during that period

The PRESSROOM

Chalk Overlays Are Rolled Off

We have trouble in gluing chalk overlays on our flat-bed cylinder presses. Enclosed find a print of one of our forms. This is not as difficult as some forms we have had, owing to the greater margin. On several occasions, the type came within six points of the electrotypes and allowed no room for gluing, except on backgrounds.

After a period of ten hours, the chalks seem to break from the manila to which they are glued, leaving only a thin layer of chalk on the manila. Have tried different kinds of adhesives, but all seem to fail.

In *THE INLAND PRINTER* for February, 1932, stone paper is named in an article on plateless printing. What is it, and where purchased?

On the sample sent, the solid and nearly solid plates have captions beneath them toward the gripper edge, and there is very scant space between the captions and the plates. In such a case, allow ample margins on the gripper edge of the chalk overlays. When you glue the chalk overlay on, cut a gap in the margin to miss the impression of the type lines in the caption. You need glue only the edge of the overlay closest to the grippers. Le Page's glue is good.

There is a possibility that the cylinder is overpacked and pulling off the chalks. If you will lower the cylinder so that light is not seen between bearers on impression, while running, after the makeready is complete, the trouble will be ended. Write the author of the article about stone paper. In lieu of stone paper many use fine sandpaper or carborundum tympan.

...

Play Safe and Hire Pressman

I am writing for advice on halftone cuts. We are now printing a yearbook for a college, using enameled coated paper and doubletone halftone ink. What do you think about using a rubber blanket under these cuts? We are running it on a 12 by 18 platen press. I am a printer and desire advice before I go further with this job.

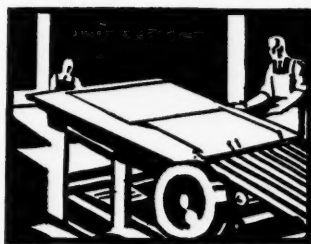
We advise that you hire a pressman for this job, as it is one that requires practical experience for successful work.

...

Presswork Not Up to Standard

We are enclosing sample on which we seek your opinion as to the reasons for the various "failures" in evidence. There is no financial angle involved, as the job has been accepted by the client and everyone concerned has been paid. It is realized, however, that it is not a satisfactory piece of printing. The printer claims the plates are not as they should be. Engravers' proofs dispute this. What we think, wouldn't do to print.

While the plates are not bad, the presswork certainly is not up to standard. If it were, the job would be presentable with



Questions on pressroom problems are solicited, and will be answered by mail if a self-addressed and stamped envelope is enclosed

By EUGENE ST. JOHN

these plates. For a neat job on an enamel-coated paper, halftone green, orange, and black inks should have been used, and the halftone black here required is one which is strongly toned with iridescent blue. Naturally, a more-thorough makeready would be necessary with the right inks.

...

There Is No Substitute for Coated Paper

We have had some complaints from advertisers and advertising agencies about the quality of printing in our publication. Sometimes the standard of comparison is a competing publication, which uses a coated stock, whereas we use 52½-pound super. Thus there is a question of whether it is the grade of paper that is responsible for the difference in the results of these two publications, or whether our own pressroom should be subject to criticism.

Will you look over the copy of our publication and tell us whether you think we are getting a good-, fair-, or poor printing job on the light-weight super we use? Any additional suggestion as to how our printing could be improved, to secure a more attractive appearance, would be welcome and appreciated.

If the criterion is as well printed on the coated paper as your publication is on super, the comparison necessarily will be odious to you. There is no substitute for a coated paper as a ground for halftones and electros thereof.

Your presswork is well up to standard. There are some periodicals using s. and s.c. which maintain private photoengraving and electro plants. With expert commercial photography to start with and expert platemaking and good presswork to travel hand in hand with it, the best possible results are obtained on super, but, after all these precautions, the results fall short of the effect obtainable on coated paper. "You have to get it in the photo, and you lose least of what you get in the photo on the coated paper."

Static Causes Trouble in Folding

Will you please give us advice? Our problem is static. The job is an eight-page sheet, run on a cylinder press. We run a four-page form one day, then back it up on the second day with but minimum trouble from static. And then after we have made the second run, our trouble begins. The sheet must be folded, and we find that it is almost impossible to get it through the folder, taking it directly from press to folders.

There are various devices in use to fight the static, such as neutralizers, sheet heaters, air-conditioning and paper-conditioning apparatus, advertised in *THE INLAND PRINTER*. By consulting these specialists, you may ascertain the solution of your particular problem. And in the meantime, you might try tinsel on the cross rods in front of the cylinder, and which has been connected with a ground.

...

Type-High Sinkers in an Emergency

In the March issue of *THE INLAND PRINTER* type-high sinkers are mentioned for use in an emergency to prevent work-ups. Will you give me the name of the supplier? And information about the sinkers?

The paper dealers selling this useful article will be pleased to send you a free sample for examination on request.

...

Collotype Was Described in Past Issues

Will you please give information and list of materials and equipment, including the sources of supply, needed for collotype? We wish to experiment with this process.

You will find collotype described in detail by Gustav R. Mayer in 1932-1933 issues of *THE INLAND PRINTER*. Your local photoengravers can give you most convenient sources of supplies.

...

Plans to Print Sheet Music From Type

I would appreciate your forwarding this inquiry to some firm manufacturing equipment for composing music. I am particularly interested in music composition for relief printing. If there is no modern method of relief composition, then any other modern method would be of interest.

All the typefounders sell equipment for letterpress music composition. While considerable letterpress music printing is done, it is multicolor cover work for the most part. The great volume of the black and white score pages is produced by photo-lithography or lithography, either direct or offset. The collotype process has been used to reproduce very old scores. *THE INLAND PRINTER* sells an interesting book on music printing and methods.

Will you kindly obtain for me the best book available dealing with the printing of transfers in color on metal and wood? The book is for a customer in Melbourne, Australia.

• • •

In the February, 1934, issue of THE INLAND PRINTER, mention is made of a hand-gumming device and gluing machines. Will you kindly send us the names of the makers? Can you tell us what kind of glue is used, and how applied on bottle labels?

Can you give us the names of two companies that manufacture celluloid used for advertising specialties? How is printing done on celluloid rulers, pocket-calendars, and so on?

We are supplying the names of maker of hand device for strip gumming, maker of machine for the same purpose, and the maker of a small label-gluing machine.

Dextrine is generally used on labels to go on glass. Fish glue is a little better. On a large scale, bottle labeling is done by machine, this method being more practical.

• • •

Printing halftones on rough-finish paper by using a rubber blanket is interesting to us. Will you state their practicability and where they can be procured? Your advice on this matter will be of great value to us.

■ ■ ■

I am bringing you just another gold-ink story. Enclosed are samples. Why doesn't the ink dry on A and why does the ink show up so poorly on B? I used ink with different proportions of bronze and varnish, none of which would dry, and this is my best result. The only way I could get the ink dry was with two impressions. This caused offset and sticking.

You need the best rollers, and a temperature of seventy-five degrees for gold ink. It looks better on enamel coated (A) than on semi-dull coated (B), the reflected light on A adding to the luster. The ink failed to dry because you used too much ink, and more powder in it than the var-

• • •

Would you please inform me as to the procedure in laying plates in register on an embossing press when heat is to be used? I find, when I lay the plates with the head-plate cold, register is lost when the heat is turned on because it expands the head-plate.

When I tried to lay the plates with heat on, the printed sheet to be embossed would shrink when laid over the hot metal and thus be rendered useless for registering. Is the register sheet treated with something to resist the heat or just what is done?

The base from which you work is the printed sheet to be embossed. The distance between units on the printed sheet is measured. The corresponding embossing plates are then arranged the same distance apart when the heat is on. Then a few trial impressions are embossed and the necessary slight moves of the plates made to get the correct register for the full run.

We have a job requiring safety ink. Where may we obtain it? Also where may we get ink with which to paint the edges of books, other than ruling inks?

We wish to sell advertising fans. We understand the mounts are sold by certain lithographers to the trade and that we may be able to imprint the advertisements and mount the handles. Full information will be appreciated.

You can get the two sorts of inks from the leading inkmakers. We are giving the sources of the other supplies.

Is there an automatic ink fountain on the market that regulates color directly from the printed sheet as it comes off the press? I would like to know about the various types of static eliminators used on presses.

Such a fountain has not yet appeared. Among the various means used to combat static are neutralizers, sheet heaters, air-conditioning and paper-conditioning apparatus, all of which are advertised in THE INLAND PRINTER. Check through your file of recent issues for the makers.



Cartoon by John T. Nolf, Printer-Artist

Plans on Printing Cellulose Tissue

Will you please send detailed information on Cellophane printing: Sources of supplies, various types of rotary presses, and the modern method of printing same. Also some information on rotogravure. We have rotary presses, but Cellophane and rotogravure will be a new line and equipment for us.

Since you are quite familiar with rotary presses, you will have little trouble picking up the essential points of printing on cellulose tissue from the erectors of your new presses. This tissue is printed on both letterpress- and rotogravure rotary presses. In both divisions, a special ink is required for the cellulose tissue. We are furnishing you with list of concerns supplying presses and necessary supplies for it.

...

Press for Magazine and Newspaper

We are seeking a press on which to print a magazine and a newspaper, both on newsprint. The newspaper is a weekly of standard newspaper size, with a circulation of 7,000. The magazine is a monthly with 125,000 circulation.

The monthly is thirty-two pages, size 5 by 7 1/2 inches, on newsprint, and with an insert of eight pages on colored book facing pages sixteen and seventeen of the newsprint, and all covered with four pages of cover paper. Newsprint is printed in black ink, insert in green, and cover in blue and red inks on the specimen sent.

Prefer a press to print and fold both publications. Also press equipped to feed the insert in with the body of the magazine while the cover is hand fed, and then the entire book stitched. Would like a speed of 3,000 an hour. If such equipment is not available, what about a folder to handle both publications?

A favorite equipment for work like this is a large perfecting flat-bed cylinder press, with suitable automatic feeding and folding and stitching attachments. This press takes type and flat plate forms, does the highest grade of printing, and is convertible without any cost or added equipment into a press that will print two-color forms as on this cover. This press may be used for job work when not running on the publications you print.

The other alternative is a rotary press, requiring curved plates. Advise you to examine both types carefully in order to determine which is better suited to your own inclusive requirements.

...

Secret, Invisible Ink in Demand

Can you give us any information in regard to secret, invisible ink mentioned in the December and January issues of THE INLAND PRINTER, whether we can run it on our own press, and where the ink may be bought, or must we make it ourselves?

Enclosed you will find samples of print made with chemicals that turn white in water and disappear when dry again. Can you tell me what the process is?

These stunt ink formulae are held secret by the makers. Our own deduction:—The phantom print is produced on the mimeo-

Mistakes of Printers

—and Others

1. The delusion that he can take business from other printers without injuring himself or the trade at large.
 2. Worrying about a prospective order lost to a fair competitor.
 3. Insisting that the competitor who has made a lower price is a price-cutter, before finding out that the same specifications were given and figured on.
 4. Attempting to force the customer to take something different from the thing asked for.
 5. Neglecting to specify exact thing he is bidding upon.
 6. Refusing to instal a cost system and keep it in active use.
 7. Failing to separate the depreciation reserve from the regular funds.
 8. Neglecting to carry sufficient insurance properly placed over the whole plant.
 9. Failing to instal modern labor-saving methods and machinery in all departments of his plant.
 10. Being too weak in the backbone to refuse to accept jobs that do not show reasonable indications of being profitable.
- Revised from *The Process Monthly*.

...

Asks Manual on Cutting and Creasing

Reference was made recently to a manual on cutting and creasing. Will you advise where it is obtainable? I am interested in both cylinder and platen presses, and would like to get books dealing with makeready, and so on.

We are sending you the name of press manufacturer who issued a booklet on cutting and creasing. Write for THE INLAND PRINTER's list of books, among which are a number devoted to presswork.

...

Has Nice Label Business in Sight

We would like to know the best way to produce labels on platen- and cylinder job presses. We have never produced odd-shaped labels.

With your equipment, you would die-cut the printed sheets on a sheet of saw steel secured to platen or cylinder. You may buy the necessary equipment to make dies of steel cutting rule or you may buy the dies set in jig-sawed blocks and prepared with ejecting rubber for easy stripping of the work from the dies.

You may be interested in the roll-feed label press which prints in one or more colors, embosses, and die-cuts in one operation, or in the die-cutting machines which die-cut labels faster than the largest press can print them.

Asks Formula for Unmeltable Rollers

During a recent heat wave, we experienced considerable trouble with composition rollers melting. We understand that a special preparation, added to rollers in the process of casting, makes them practically unmeltable. As this trouble must be experienced in all parts of the world, where high-speed presses are in operation, we thought that you might know of a suitable formula that would overcome our trouble.

This letter is from Australia. Can any reader supply the formula? In addition to the unmeltable composition, it seems that the vulcanized-oil- and the rubber rollers are available for use on high-speed presses, combinations of the three being very good. This reader will appreciate help.

...

New Press Must Be Tested by Use

A manufacturer has obtained control of the patents of a platen press which will be fed automatically from rolls from the side, and which will do register work in two colors. The press is provided with a knife for cutting the paper to size. The manufacturer is under the impression that it is the only press of this type on the market selling at a comparable price.

The platen of the press measures 10 by 12 inches. We are desirous of determining what other similar automatic presses do register- and multicolor work. How large is the market for such a press? What type of printer would be most likely to use it? To what types of printing would the press be best adapted?

So many new presses have died a lingering or sudden death because of no improvement on the tried-and-tested presses long on the market that we find no thrill in the announcement of a new one. We will have to wait until we see it in operation before we are convinced.

It must be fast, have excellent ink distribution, and plenty of good metal, well engineered, and have facilities and convenience which appeal to the pressman. He is the man who will decide the fate of the new press, and many fair promises and poor performances have made him skeptical of these new innovations.

As for competing presses there are any number, letterpress and offset, sheet feed and roll feed, platen, cylinder, and rotary. We hope the new press is a step in advance, and will be glad to look it over when ready, and give an unbiased opinion.

...

Gumming on Press Not Satisfactory

We have been trying to apply glue to the reinforcing on the enclosed tags (in gangs) on a platen press, but have not been successful. We had trouble with the glue moving to the edge of the plate, although we tried adding water and glycerin to the glue. We used two-point brass rule, spaced two points, to apply the glue.

Gumming on the press is an unsatisfactory makeshift. Try a form of linoleum or hard rubber instead of brass rules or, better still, equip with an inexpensive end-strip-gumming device.

Accurate Recording of Time

Is Cost Basis ☆

Accurate figures on time spent on a job are the most important part of cost accounting. Here you are shown how records are used

THOSE OF YOU who have followed this series of articles on "Getting the Cost System Started" will remember that we explained in the first article what constitute *operations*, how they are grouped into *cost centers*, and how, when the *hour cost* of a cost center is ascertained, the hour cost of any operation contained therein is also found. Getting back to first principles, these *operations* are the acts performed by our craftsmen and their tools either directly or indirectly on the customer's order.

It may be the act of setting a line of thirty-six-point type, it may be the act of

making ready a form on a vertical press, or it may be a general washup. Each such act enters either directly or indirectly into the production of the order. To the extent that it is performed *directly* on the order, it is *chargeable* to the order. To the extent that it is performed no more directly on one order than on another, but is an operation required in general preparation for many orders or to clean up after them, it is *non-chargeable*. If, therefore, operations are of two kinds—one chargeable to an order and the other not—it is at once important that the operations which are chargeable should

be carefully measured, so that we may know *how much* to charge the customer for the work which has been performed.

It has already been pointed out that the measure of an operation is the *time* it takes to perform it and that the *hour* is the unit of that measurement. If it requires six minutes (1/10 of an hour) to set a line of, say, thirty-six-point by hand, ten lines would require an hour for setting. It follows that if a job had ten lines of thirty-six-point, the operation of composing those ten lines would be measured by one hour of time. Furthermore, if one hour is a reasonable or an average time for performing that operation, we are entitled to pay for an hour's time, and the customer is willing to pay.

Both the customer and the shop are entitled to a fair and accurate measurement of the time consumed in the performance of all chargeable operations. However, too often a compositor is careless in not setting down accurately when he actually starts on an operation and when he stops. As a result either the customer or the house is "short-measured." Failure to properly record the full amount of the time consumed short-measures the house; recording too much time causes the customer to be overcharged. He may go elsewhere with his orders, so in the long run the house really is the greater loser.

If an hour is the actual time, as well as the reasonable average time for the operation, the customer should not be charged for 1¼ or 1½ hours. No matter in what cost center a workman may be employed on a job for a customer, he should always bear in mind that the management expects him to *measure accurately* the time being sold to the customer, just in the same manner that a grocer expects his clerks to *weigh accurately* the sugar they sell to customers. If this thought be drilled into the consciousness of our employees, we shall have fewer complaints by customers of overcharges, and more accurate shop statistics.

Furthermore, since we *buy the time* of our employees, which in turn we sell to our customers, we may reasonably expect our employees to do for us during the time we buy from them the kind of work we must have done. Certainly this includes *properly and accurately measuring the time sold to customers*. It is the only fair view of it.

EMPLOYEES COST CARD

S.T.R. 358 R.F. OPERATIONS

Composition
Type Work
Machine
Press Work
Proofing
Pressing
Printing

Parting
Composing
Folding
Binding
Dressing
Pressing
Printing

Customer: Halworth DATE: 10-18-31

Job: 104 Time Slips

EMP. NO.	JOB NO.	OPERATION	START	STOP	ELAPSED TIME	TIME RECORD
19	78	1	START	1-36		9 31
17	"	2	START	15'		8 01
13	"	344	START	3-15		10 02
20	"	5	START	15'		9 47
10	"	627	START	20'		4 15
8	"	17	START	7'		4 31

JOB CARD

Name: H. L. Moore

Date: Feb. 17th No. 57

JOB	AM'T	RATE	ELAPSED TIME	TIME
#262	1.43	.60	2-23'	9 23 FEB 17
#271	1.56	.60	2-36'	7 0 FEB 17
#280	.75	.60	1-15'	11 59 FEB 17
#294	1.63	.60	2-43'	2 15 FEB 17

At left is a single-job time card, showing employee who worked on it, the operations, and time of each. Simple, accurate; entries are a matter of seconds. An individual-employee time card (right) provides spaces for recording actual time chargeable to every job. Operations are not recorded here

Time Tickets.—Proper and accurate measurements of such "sales of time," by the nature of things, have to be recorded on paper and passed into the office for assembling against the record of the job. Therefore the time ticket. Of the various forms and the making of these there is no end. Likewise, there are time-recording- and measuring devices of various and sundry designs. Neither a ticket form nor recording device answers the full requirement of time-keeping, unless certain fundamental data are faithfully and accurately kept on the record:

First, the ticket must necessarily have spaces wherein to enter the time operation *starts* and the time it *stops*, as well as spaces for recording the difference, or *lapsed* time the operation consumed. And second, it must have spaces for entering *necessary identifications* of the job—the customer's name (or shop name) and the job number. Third, there must be space for the number (letter or symbol) which will identify the *operation* that is being performed. Most tickets also provide spaces for overtime that may be required.

It has been the practice in certain shops to enter on time tickets the records of *production* in some of the operations recorded, but this is bad practice and should be avoided if possible. These so-called production records are of little or no value and most certainly do not belong on any kind of shop time tickets.

Accuracy Essential.—And if the time tickets are to be of real value as records of time of operations, they must be accurate. Employees must be drilled in the work of making them so. A few do's and don'ts may be most helpful in getting the system started, such as: Write your name very plainly on the time ticket (also clock number, if any, when this is required). Write the customer's name (or shop name) plainly, and the job number distinctly. Be sure you have the right job number—don't guess. There may be other jobs for the same customer in process in your department at the same time. Be sure you have the right num-

ber for the job you are about to work on. Enter the number (letter or symbol) of the operation you are about to undertake. To avoid error, consult list of such numbers on the time ticket itself. If the operation is actually ready to be started, stamp the time in the "start" space. However, do not stamp the start until you are actually ready to begin the operation. (We take it for granted that time clocks are to be used. No one yet has invented a *better* system for the proper recording of time.) As soon as the operation is completed, stamp out (stop) on the ticket.

When working on one operation, do not allow anyone to explain another job or otherwise take up your time without first stamping out. The inter-

ruption may be a non-chargeable operation, or it may be a chargeable one on another job, but by no means should the time be allowed to accumulate on the job being worked on at the time of the interruption. It may be a little trouble to record these time changes, and a bit of responsibility to remember to do them, but remember the company is paying you to assume such responsibility and to go to such trouble.

We have gone to considerable pains to explain the chief reason for accurate time-keeping—so that the customer may not be cheated. But there is another equally good reason and that is that the house may not be cheated. If the period which is stamped on the time ticket is actually shorter than the employee consumed in doing the operation, then the house is cheated of time that should be charged to the customer while the factory itself is cheated on its record of chargeable hours and its percentage of productive time in the department.

This is apt not to happen unless the employee deliberately stamps out too soon in order to purposely shorten his time on the operation and make his skill appear much better than he knows it is. But, in doing this he is also apt to show too much of an interval between the chargeable operations. And these intervals, when they are added, may show him as having too large a percentage of

non-productive time and that will count against him. No superintendent or foreman who knows shop management will put up with this, and as soon as the employee is found out, he should be let out with a severe reprimand.

Again, accurate time records become a justifying evidence of the work performed, a convenient and necessary argument in case of a dispute with a customer. Such records are a great builder of the customer's confidence in the efficiency of the shop and the competency and honesty of the shop's employees. This spirit of confidence is certainly worth more in *keeping* the customer's business than all the advertising and sales promotion in the world.

In closing, just one word of caution: Do not use too large a number of operations. Confine yourself to the few simple ones which your estimators use. The list in the

DAILY TIME CARD

DATE _____ 19__

NAME _____

JOB NO. _____ CUSTOMER _____

PRESS TIME CARD-NIGHT

Press No. _____ Date _____

TIME	Machine	Color	Planning	Washing	Press Man	Combing	Heading	Padding	Bronzing	JOB NO.	CUSTOMER'S NAME
5											
6											
7											
8											
9											
10											
11											
12											
1											
2											
3											
4											

Employee _____

Press- and compositors' time cards, which do not include spaces for totaling chargeable time. The press time card has spaces for all operations desired



Time records on the preceding page were made on this clock; show full procedure

cost-system treatise or manual cover all that are necessary. The writer knows of one plant which had forty-one separate chargeable operations in its cylinder pressroom on which it was gathering time records. The estimators never used more than three or four in making estimates, nor did the cost department ever attempt to accumulate the operations separately but threw them together into a few simple operations before charging them to the cost record, or totaling them in the record of chargeable time. To keep so many distinctions in the operations of the pressroom, only to be consolidated when they reached the office, was not only a useless expenditure of time, but led to endless confusion and consternation in the pressroom in its effort to keep the records. Keep the operations on which time is gathered down to as small a number as is possible—only to the distinctions that are most commonly used in estimating, pricing, and invoicing.

(Next: Operations, production records)

★ ★

Paper Stretching Now a Fact

A new invention just announced in the east is expected to simplify the work of preparing typewritten copy with even margins for use in making planograph plates.

It consists of a "stretchable" paper, made by cementing a crinkled, slitted sheet to a solid backing sheet. The copy is typed with normal ragged margins at the right. After the page is finished, each line is raised from the backing sheet and pulled over until the right-hand margin is as straight as the left. Each line is then again pressed down on the cement and held in place.

Although the announcement did not indicate, it is assumed that the slitting is horizontal, thus enabling each line to be raised and stretched without interfering with the ones above and below.

The special cement, announces Joseph Spielvogel, the inventor, remains plastic permanently. He declares that the type does not appear distorted when the paper is stretched. Instead, the space between each letter and each word is increased proportionately during the process.

The inventor declares this gives the finished copy much the same effect as some typesetting, where unusually large amounts of space sometimes must be put between words in a line.

No mechanical attachments for the typewriter are needed, he adds, while cost of stretching the paper is negligible, compared with cost of producing equal copy by other means. He states that a boy can do it, or a proofreader can handle this work when not otherwise engaged. He foresees great possibilities for the device in connection with what is known as planograph work.

New BOOKS

Inkmaking Fully Described

There is constant demand for a book on inkmaking among printers, even from the shops which have neither facilities, need, nor desire to make their own inks. They apparently want to know how it is done as a guide in toning and regulating their colors to suit special conditions which may arise from time to time.

"The Manufacture of Printing and Lithographic Inks," by Herbert J. Wolfe, will prove most helpful to such printers, as well as serving as a useful handbook to larger plants which do make their own inks.

Fifteen chapters cover the subject comprehensively. Topics are: History of printing ink, characteristics of printing ink, the printing-ink vehicles, natural mineral pigments, manufactured mineral pigments, organic pigments, black pigments, driers, ink compounds, typographic printing inks, the planographic inks, intaglio printing inks, factory equipment, testing, modern trends in printing ink, and so on.

An appendix gives a suggested list of reagents for the ink laboratory, list of testing apparatus, useful information, typographic ink-coverage chart, principal constants of common oils and other information.

"The Manufacture of Printing and Lithographic Inks" contains 320 pages, 6 by 9 inches, clothbound. It may be had through THE INLAND PRINTER's book department for \$6.25 postpaid.

Klimsch's Yearbook Offers Help

Every thinking printer realizes that all persons in the graphic arts are bound together by common interests, regardless of where they live. It is the universal, international study of the industry's problems which helps craftsmen in every land to better themselves. The "Klimsch's Yearbook, 1934," twenty-seventh of this long line of annuals reviewing the year's discoveries, is now available and offers craftsmen who can read German an invaluable guide.

The book is written so every craftsman can find something of interest in its pages. Although the information is useful to the specialist in various branches of the industry, the language of the book serves to make it readily understood by general printers.

Rudolph Koch writes about the German types and Friedrich Bauer discusses text types. Dr. Konrad F. Bauer writes the history of the type-specimen book and some advice regarding modern print shop type

books. Dr. Eberhard Hölscher writes about the development of the cover envelope.

Music printing is the topic of Herbert Gerdel; while Paul Homer gives information on paraffining of printed matter; Max Rudolf on rubber plates; Dr. Julius Bekk on non-metallic relief forms; Rolf Rau on paper and ink in anilin rubber printing.

Otto Biefeld discusses making of direct nickel electros. Three articles on offset and especially intaglio offset printing are included. Another article discusses use of color etchings as models for color in offset and gravure. Handling of type and pictures in one operation for gravure is described by Alfred Nickles, while Dr. Rudolf Krug and others report on research in gravure.

Numerous other subjects are ably treated by authorities. Typographically, in presswork, and binding, the book is up to previous standards. The book consists of 300 text pages, including many illustrations, and also has eighty-three fine inserts. The "Klimsch's Yearbook, 1934," may now be ordered through THE INLAND PRINTER's book department for \$7.75 postpaid.

Offers Aid on Linoleum Blocks

The growing interest among printers in printing from linoleum blocks has resulted in an increasing number of books on the subject. The latest is "Commercial Linography," by Frank Adams, one of the earliest users and developers of the medium.

In his introduction, Adams refers to the modern taste for broad effects and legibility at a distance, clear-cut lettering that can be read quickly. He suggests that linoleum cuts open the poster field to the letterpress printer, without being handicapped by lack of flexibility in type and borders.

The book gives full instructions for making linoleum blocks, including engraving and cutting, mounting, repairing damaged plates, and the printing, cleaning, and care of plates. Tools needed are illustrated.

One chapter explains the method of enlarging or reducing type faces, while others deal with production of ornaments and equidistant lines.

The book is well illustrated in monochrome and colors with a few specimens produced in this way, and shows both the scope and limitations of the process. Published in England, "Commercial Linography" is paperbound. It may be ordered through THE INLAND PRINTER's book department at \$1.50, postage and duty paid.

THE INLAND PRINTER for May, 1934

Apprentice Crop Far Short Of Future's Need

By H. F. SHERMAN

IN THE maze of codes and their definitions of fair practice, price stabilization, zone authorities, the compliance boards, maximum hours, minimum wages, mandates, and violations, there is real danger that the future welfare of industry may be overlooked in one vital essential—that of adequate attention to the apprentice.

In no industry, calling for skilled craftsmen, is the need for carefully selected and properly trained apprentices more imperative than in the graphic arts industry—the fifth largest industry in the country, and first in importance, aside from those producing the actual necessities of life, and virtually inseparable from even those.

During the last four years, many older printers have spaced their last lines and cashed their strings; others have laid down their sticks and taken up the hoe; and still more have drifted into other lines or into no endeavor at all.

The same period has also seen drastic reduction in the ranks of those apprentices who were well embarked on their career—a reduction due, of course, to the cutting down of employes to one-half, one-third or even one-fourth of their original number. In closed shops, the quota of one apprentice to five journeymen necessitated the laying off of apprentices in that same proportion. In open shops, the usual prolific crop of apprentices was not planted, is not now under cultivation, nor even in existence in many instances.

It must be said, to the credit of many employing printers, that when it became imperative to reduce their forces to stay in business at all, they retained as many of the married men, heads of families, as possible and sacrificed the single men and apprentices to the economic juggernaut.

The interim of four, five, or six years will make it virtually impossible for, or at any rate very unattractive to, those apprentices to recommence or resume their training. They will have passed the appropriate age and will view the low wages and the drudgery of learning with nothing but distaste. Even if they do resume, there still

will be a deficiency of trained craftsmen equal to the number that would have completed their apprenticeship in the four years.

From the foregoing it would seem to be reasonably certain that the graphic arts industry, as well as many others, will be seriously handicapped by the shortage of the skilled men when prosperity leaves its supposedly transitory home "just around the corner" and emerges into the broad highway of popular achievement.

In the graphic arts code, due consideration has been given to the hours and to the wages of apprentices, and a specific scale of rates set forth, based on the journeymen's wages. That is as it should be, and will do much to clear up many long-standing abuses and misunderstandings.

As the situation now stands, the apprentice's rating is more or less optional with the employer, especially in the case of the embryonic printer who changes from one shop to another during the term of his apprenticeship. For instance, a boy may start his course of training in one printing of-

- *Prompt, effective action must be taken to*
- *assure a plentiful supply of craftsmen in*
- *coming years. Causes, outlook discussed*

fice, and for some reason or other be compelled to find work in another at the end of two years. In applying for a job, he probably would offer as a recommendation the advantages of his two years of experience.

The prospective employer would have no proof of the lad's past training and in many cases would totally ignore that part of the apprentice's claims in bargaining for his services. Depending largely upon the boy's estimate of his own value, his urgent need of a job, his native independence, or upon all of these conditions, the apprentice will make a satisfactory bargain, an unsatisfactory one, or none at all.

If he succeeds in putting the lad to work at the apprentices' first-year scale, as he frequently does, the employer will pride



Properly guiding apprentices today assures better craftsmen tomorrow

himself on what he terms his "business shrewdness," while the boy will find himself for the second time on the threshold of a five-year apprenticeship. Another two years may discover him again seeking an opportunity to complete his training in still another shop, and he may be subjected to an experience similar to the preceding one, finding himself for the third time occupying the humble position of a first-year apprentice, and bidding fair to develop into a perennial beginner in his chosen field.

The rule of the typographical union, requiring an apprentice to complete his training in one shop, is a highly commendable one and decidedly helpful in ameliorating these deplorable conditions; but this rule is not effective in open shops. However, many of them do give full training.

Much could be said in denunciation of the unscrupulous employer who, in an effort to reduce production costs, resorts to despicable methods mentioned. It is silly to say that the foregoing is an exaggerated instance—for many such cases of selfishness could be cited and, unless vigorously checked, the number of them will undoubtedly increase in direct ratio to the employers' inclination to play fair with the wage stipulations of the graphic arts code.

The obvious way to circumvent these examples of "business shrewdness" is to inaugurate registration of apprentices. This would require the registering, in duplicate, of all the apprentices now employed as such and of every new apprentice; it would make mandatory the issuing of a signed certificate by the employer, stating the commencing and closing dates of each apprentice's period of employment; one copy of this certificate would be filed with the Zone Code Authority and the other held by the

apprentice, who would be required to produce his copy for inspection when applying for a new job. Subsequent employers would, of course, enter the commencing and closing dates of the apprentice's periods of employment in their own establishments until the full five years had been served. An occasional check-up of apprentices at work by an authorized inspector, and the examination of their certificates, would soon end misuse of the industry's future resource—the apprentice of today.

Few present-day employers are familiar with the terms of the apprentice indenture of fifty years ago, wherein the apprentice was obligated to learn, the master printer to teach, the arts and crafts of the trade, and in which many conditions were set forth pertaining to the "bound" apprentice's conduct and habits.

The indenture was binding on both contracting parties. If the boy refused or neglected to apply himself conscientiously to his duties and failed to acquire sufficient proficiency to entitle him to the rank and wages of a journeyman, he was obliged to continue working as an apprentice until he had proved himself worthy of promotion. On the other hand, if the employer, who through neglect or lack of proper instruction failed to advance the apprentice to the degree of competency expected of a journeyman, he was forced to pay the apprentice at the journeyman's scale for the extra time which was required to impart the necessary knowledge and training.

The carelessness with which apprentices are selected today and the almost-criminal negligence which characterizes their training are appalling, and to a vast degree are responsible for the trade derelicts that are drifting from shop to shop in the hope of easy if not particularly pleasant anchorage for at least a day or two.

Although the indenture is now looked upon as old-fashioned, it undoubtedly did contain many virtues that modern industry would do well to adopt.

While it is essential that the apprentice, by close attention and consistent effort, apply himself diligently to the task of learning the trade, it should be no less binding on the employer to teach the novice the "secret arts" and the intricate mechanics of approved typography. Only by this mutual coöperation can his ultimate graduation be anticipated with any degree of optimism. Competent printers differ from "Topsy" in one respect at least—they simply do not just "grow up"; they must be "to the manner born"; then properly trained.

Because of the exacting demands of the craft, apprentices *must* be carefully chosen. In this connection, a board of examiners, appointed by the zone authority, would eliminate most of the craft's misfits. The

applicant for the keys to "the inner chamber of the Preservation of the Arts" should be subjected to a kind, tactful, but searching examination before even the key of the outer door is placed in his hands. His record at school, his intellectual possibilities, his mental alertness, his knowledge of English, of grammar, of punctuation, and above all of words, should be carefully reviewed and a pre-arranged standard of proficiency demanded.

The next requisite should be a doctor's certificate of health; a doctor appointed by the zone authority and possessing a thorough knowledge of the conditions prevailing in the average printing office should be selected. Weak lungs or poor eyesight would naturally bar the applicant from the confinement and close application which is

demanding by the craft from its apprentice printers—craftsmen of the future.

There is no more tragic figure in industry today than the young man who has spent the five years of his life best suited to the acquisition of a dependable trade only to find that he has labored in a field not suited to him—that for five years he has been allowed to believe himself capable of mastering a craft for which he had no aptitude and for which he was never intended by nature.

The belief that every lad who learns to set a few sticks of type or a reprint job or two will become a proficient typographer is just as fallacious as the belief that anyone who can fiddle "Turkey in the Straw" may become a Fritz Kreisler or that any young fellow who has painfully extracted

March 13, 1934.

Dear Mr. Frazier,

In only a few weeks the farmer will start his spring plowing. Irrespective of last year's crop, prices or conditions, he gets the soil ready for seeding — it's definite work for a definite object — the harvest.

It is suggested now is a mighty good time for you to do your business plowing. What do we mean? Just this —

Check your mail list carefully. It's almost waste to have any name on your list except genuine live prospects for your product or service.


Check your printed matter, catalogues, price lists, folders, even your letterheads. View them with a severe critical eye. Do they give complete information in an attractive, compelling manner? It's pitiful to see the large quantities of advertising being sent out today that so evidently show the prime consideration was original cost. If you stop to think it over you will recall you have received plenty of it that has merely red a ghastly waste basket.

We submit if your product or your service stands out from its competitors, just so should your advertising. And it need not be costly or elaborate. It merely needs better plowing — (thorough planning).

If you feel, as we do, that we can help you, fine! That's our business — planning and producing printed salesmanship. We have been at it now for over forty-five years. In the passing of time we have gained much experience and built an unusually complete organization. We would be happy to co-operate with you. A letter stating some of the difficulties confronting you will have our immediate attention. It places you under no obligation to frankly discuss with us your problem. Write us now and let's start plowing together.

Yours truly,
STOVEL COMPANY LIMITED,
Bannatyne Ave. Winnipeg.

Ed Stovel



The marbled white-and-blue stock creates a perfect sky background for this letter. At the bottom, a farmer is printed in black, the highlights on plowman, horse, and ground being over printed in deep yellow. Distinctive in its novelty, this piece is certain to produce both the encomiums and the orders for Stovel Company Limited, Printing, of Winnipeg, Canada

"The Maiden's Prayer" from the untuned family piano may become a Paderewski. It is conceded that hard work and ceaseless application will accomplish much, but there must be natural talent and much intelligent inclination in the first place.

So, in order to avoid these tragedies of industry, the examiners again would be called into service; this time to act as the judges of the apprentice's progress at the end of each six months of training. And by this means, many of the square pegs would be discovered and directed to the square holes awaiting them in other trades, before serious losses of time could result.

If, after the first six months of training, the apprentice showed signs of unfitness or lack of interest, a warning could be given; if the second six months showed no improvement, the boy could be kept from proceeding further and spending valuable time in a business to which he is not in the least adapted. How much better this would be than to allow the waste of *five* years! The periodic examinations throughout his apprenticeship would put the boy on his mettle, and the ultimate result unquestionably would be a much more adept and proficient craftsman—and possibly a better informed board of examiners.

★ ★

Makes "Copy Suggestions" Pay

Any man likes to know that his efforts to produce something have been useful to others. The printer is pleased to hear that the broadside or folder he developed has helped to run his customer's sales totals skyhigh. The editor is always pleased when a printer tells him about some feature in *THE INLAND PRINTER* which has paid that printer in dollars and cents.

A letter from William L. Mattick, president, Mattick Printing Company, Chicago, encloses a set of twenty post cards in two colors, each one a different *copy suggestion* taken from *THE INLAND PRINTER*'s pages. The copy and the signature are printed in black, a tint plate under the signature and a clever panel around the copy being in color. The color is changed on each piece.

Mattick has been making *THE INLAND PRINTER*'s *copy suggestions* work for him for several years. Last year he issued a program booklet of *A Century of Progress* events. The day-by-day events appeared on the right-hand pages, the *copy suggestions* occupied the left-hand pages, telling in an effective way, to those who received the booklet, what Mattick could do for them in the way of printing.

Considerable business has been traced to these advertisements taken from *THE INLAND PRINTER*, according to this printer. He makes the suggestion that every printer would do well to study them each month.

These Facts About English Finish Help You to Avoid Grief in Buying Stock

By WILLIAM BOND WHEELWRIGHT

THE ORIGIN of English-finish paper in the United States was a frank attempt on the part of certain manufacturers to rival the beautiful, uniform, smooth, well-closed esparto papers made in England. It was also an effort to provide a suitable paper for magazines and illustrated books which would give reasonably good effects from halftones, without resorting to supercalendering being necessary.

It was desirable to get such a sheet without the glaring surface of supercalendered paper and one that would afford greater opacity and bulk than "supered" papers of equivalent weights.

It would be impossible to select, from the pioneer English-finish papers, a better illustration than Wheelwright's "B.P.F." and, since the mill that produced this line has gone out of production, there is no impropriety in citing its well known product at this time.

A high standard was reached over forty years ago. I have a leather-bound blank dummy of Wheelwright's white "B.P.F.," basis 24 by 38-44, made in 1894, that today would be considered a creditable specimen of English-finish, although subsequent improvements were effected in color, and the amount of clay retention in the sheet was slightly increased. The sample referred to is noticeably even-sided, uniform, close in formation, and smooth, yet not particu-

larly glossy. The fiber was beaten very short and the sizing was light, but by no means "slack." Writing ink does not go through it, but dries on it very quickly, and lines drawn upon it in ink spread little.

The paper was made with about 20 per cent bleached sulphite, 10 per cent bleached soda pulp, and the balance of carefully bleached old paper stock, derived from old books or old magazines that contained no ground wood. Apparently little if any deterioration has occurred in strength and color. Even the edges of the pages, which have naturally had exposure to the air, show no trace of discoloration. This indicates a satisfactory degree of permanence may be achieved by the methods followed.

It should be added, however, that the treatment of the paper stock, after washing and bleaching, differed from modern practice, as stock was dropped into drainers, where the bleach was exhausted by natural means instead of being neutralized in process by antichlors. In more recent years the drainers were dispensed with in favor of the less expensive treatment by continuous washers.

The specimen of English-finish referred to was made before the days of suction couch rolls or smoothing rolls, but the machine was equipped with a pair of "breaker rolls" located over first battery of driers, and with a four-roll stack between the two sets of driers and one stack of calenders at the end of the machine. The maximum obtainable speed was 200 feet a minute. The wire was sixty feet long and of seventy-five mesh. One machine trimmed seventy-nine- and the other ninety-three inches. In later years, eighty-mesh wires were used, the suction press-rolls and smoothing rolls were added with improved results.

So much for a historical example of a standard English-finish paper.

So many papers are offered as English-finish that fall far short of authentic standards that they might better be known as "bogus English finish." To an eye that has been trained to recognize the best in English-finish papers, they are nothing but machine finish, passing under a false name.

The subject is timely because The Technical Association of the Pulp and Paper Industry and the Forest Products Laboratory have been wrestling with the problem of specifications for various papers. The chairman of the "Use Requirements Committee" of the association recently published an analysis of papers, as expressed

★ A COPY SUGGESTION ★

OPTIMISM in the air!

EVERYBODY is feeling better. Business is showing signs of improvement in practically all lines. The men responsible for sales are on the lookout for ideas that have possibilities of stimulating sales.

Printers who will put on their thinking caps, and originate some advertising ideas will find receptive audiences. If it takes all day to sell the big idea, and then quick action is needed, use our night service to produce it.

The best way to put over any advertising message is by using expert advertising typography.

★

Jaggars-Chiles-Stovall, Dallas, Texas, advertising typographer, uses this text in its house-organ

in sheet properties, representing the results of a questionnaire covering fifty-four selected properties of paper which was sent to paper manufacturers. We shall refer presently to the ratings obtained in reference to English-finish and machine-finish papers by this committee.

The best description of English finish in any textbook on paper I know of is in Volume 6 of "Paper Salesmanship," published by the Paper Trade Institute of La Salle Extension University, Chicago. This was written with the assistance of many practical papermakers. It states: English

ner outlined above, they are not genuine English-finish book papers.

This article is erroneous in one respect, in that it states English finish is "usually made from a good quality of raw stock, containing no old papers." Some of the outstanding grades of fine English-finish book paper are made similarly to "B.P.F." described above. Many cheaper grades contain old papers, it is true, but they also contain unbleached, instead of bleached sulphite. It is also likely that the old paper stock is derived from waste that is less carefully sorted and possibly less carefully

tion" sixth. It also seems as if the ratings applied to machine finish contained some superfluity of properties.

Any attempt to arrange a list of all the properties that are of importance in making a certain paper must be somewhat arbitrary, since many of the properties are complementary to one another. One cannot exist without the other. You cannot, for example, have a uniform finish without a uniform formation, hence it is impossible to say that finish is more important than formation. There can be no weak link in the chain of fundamental qualities required in a good sheet of English-finish paper. If one fundamental is below par, the sheet may still pass as English finish, but as poor paper.

It will doubtless be helpful to the technologists, who work out the development of specifications, always to keep in mind the purpose for which sheet is intended. It will profit them to recall the admonition of A. D. Little, an expert papermaking chemist, "The quality in paper is dependent upon its suitability for a given purpose."

The purpose of a printer in selecting English-finish paper should be to get a sheet that will take 133-line halftones, that is relatively opaque, relatively inexpensive, and that is free from excessive gloss.

To meet these requirements, and measure up to best standards of English finish, the following properties appear fundamental: Close formation; uniform finish; even-sidedness; cleanliness; opacity. These five properties distinguish English-finish paper and differentiate it from machine finish.

★ ★

Here Is a Cost-Cutting Idea

Not every printer is given the problem of producing an advertising piece in English and then in a foreign language. However, in getting out one such piece, J. N. Cronk, advertising manager of the Denver Equipment Company, had the text set in both English and Spanish. The English form was made up with the cuts and run.

Then, while the color was being run, the Spanish text was placed in the black form instead of the English. The red run was continued through enough of blank stock to take care of the Spanish run after the English-text folders were off. Thus, by making up the Spanish form while the red was being run, and printing the red on blank stock for it in exact register to the previously run black in English, much time and cost were saved.

While an exactly similar problem may not arise in other plants, the idea is worth keeping in mind in case some job requires extensive changes in text when a long run is to be divided among various branches of the purchasing firm.

THE INLAND PRINTER for May, 1934

SIGNIFICANT SHEET PROPERTIES for Developing Specifications

ENGLISH FINISH

1. Finish
2. Opacity
3. Color
4. Two-sidedness
5. Cleanliness
6. Formation
7. Printing Ink Penetration
8. Hardness
9. Curl
10. Folding Strength
11. Bending Strength
12. Tearing Strength
13. Ash Content
14. Apparent Density
15. Gloss

MACHINE FINISH

1. Opacity
2. Finish
3. Formation
4. Cleanliness
5. Color
6. Bulk
7. Ink Penetration
8. Ash Content
9. Ream Weight
10. Moisture Content
11. Printing Ink Absorbency
12. Hardness
13. Thickness
14. Folding Strength
15. Two-sidedness
16. Tearing Strength
17. Curl
18. Sized
19. Air Resistance
20. Water Penetration
21. Porosity
22. Expansion (moisture)
23. Apparent Density
24. Bursting Strength
25. Permanence

finish is not as strong as machine-finished or supercalendered book papers of comparable quality, because fibers are cut shorter and the sheet carries more clay. The chief requirements of English-finish book paper are that it must be uniform as to formation, be as nearly alike on both sides of the sheet as it is possible to make paper, and possess a smooth and velvety finish. Some strength must be sacrificed to meet these qualifications. Generally speaking, English finish is made with a better color, better formation, and better finish than either machine-finish book or super. This finish is a high machine finish, although it is not the highest finish obtainable on the machine. It is smooth and uniform, though not very glossy. Some ordinary machine-finished book papers are labeled and sold as English-finish book papers, but unless they have been manufactured in the man-

treated. I believe it is conceded by the best authorities that pulp if properly prepared from old paper assists in getting good formation and superior opacity.

Finally let us examine tabulated ratings which were printed in the article "Significant Sheet Properties for Developing Specifications for Various Papers." Singularly enough there were but fifteen ratings recorded for English finish, whereas there were twenty-five recorded in the machine-finish book column. In quoting, I have rearranged the properties in direct sequence, instead of listing the properties in one column and indicating the sequence number under the grades numerically. This makes it easier to grasp the order of importance as set up by these tables. If the sequence is intended to show the relative importance of the various sheet properties, it certainly errs in English finish by placing "forma-

COLOR

and A Century of Progress

EVERY PRINTER owes a debt to the late Joseph Urban and the lighting experts also who co-operated with him in emphasizing the beauty obtainable through proper use of color, as strikingly demonstrated by Chicago's A Century of Progress Exposition last year. Though forced into the background by the financial stringency of the last few years, color has again become a selling force in the field of printing.

The second Chicago "World's Fair" will not be remembered by future generations principally for its "moderne" buildings, its skyride, or Sally Rand. Rather, the significant thing about it is the great emphasis it placed on the proper use of color, and the ability of color, correctly used, to give beauty to even the starkest, simplest forms. The printer cannot squeeze or expand his type to suit the design, but he can make use of color to blend the unyielding portions of a typographic design into a pleasing whole.

In compliance with the administration's promises for a "better World's Fair" in 1934, the lighting division is expecting to perfect new, breathtaking color schemes for the exposition this summer. As yet, very little outside work has been done. It is the intention to have the colors as fresh and sparkling as possible when the big show makes its bow on May 26.

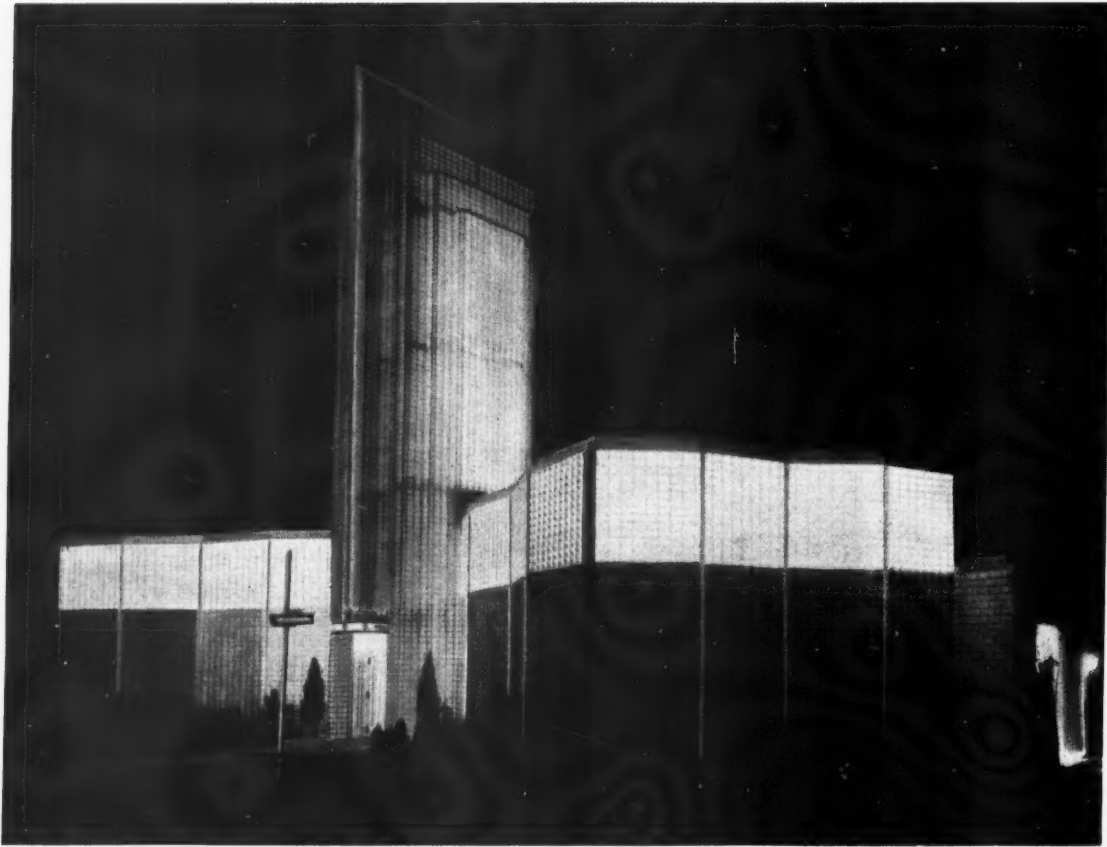
From the printer's view, it is important because the revived interest in color has already meant good business



for many printers throughout the land. With newer and more advanced ideas in the use of color displayed at the fair grounds in Chicago this summer, printers may expect their customers to be intensely interested in intelligent

suggestions regarding the use of color in printing. Faber Birren's articles on the proper use of color in printing are as valuable a guide to the printer as Joseph Urban's original color sketches were to the lighting experts.





The Libby-Owens Multicolored Glass House (above) was an outstanding feature of the fair. The Travel and Transport Building (at the right) is probably the most widely publicized of all the buildings at the exposition



Even as the lighting experts transformed flat tones into living beauty, so the printer can transform types and inks into pictures with a personality. The problem in each of these cases is much alike. Each has certain elements which must be combined into a harmonious whole, and each could make a botch of it by acting haphazardly.

It is because the principles involved are so much alike that it would pay the printers to learn all they can about the color schemes of the exposition. Combinations of colors that "don't go well together" are frequent, yet are handled so adeptly that no effect suggesting aversion is felt.

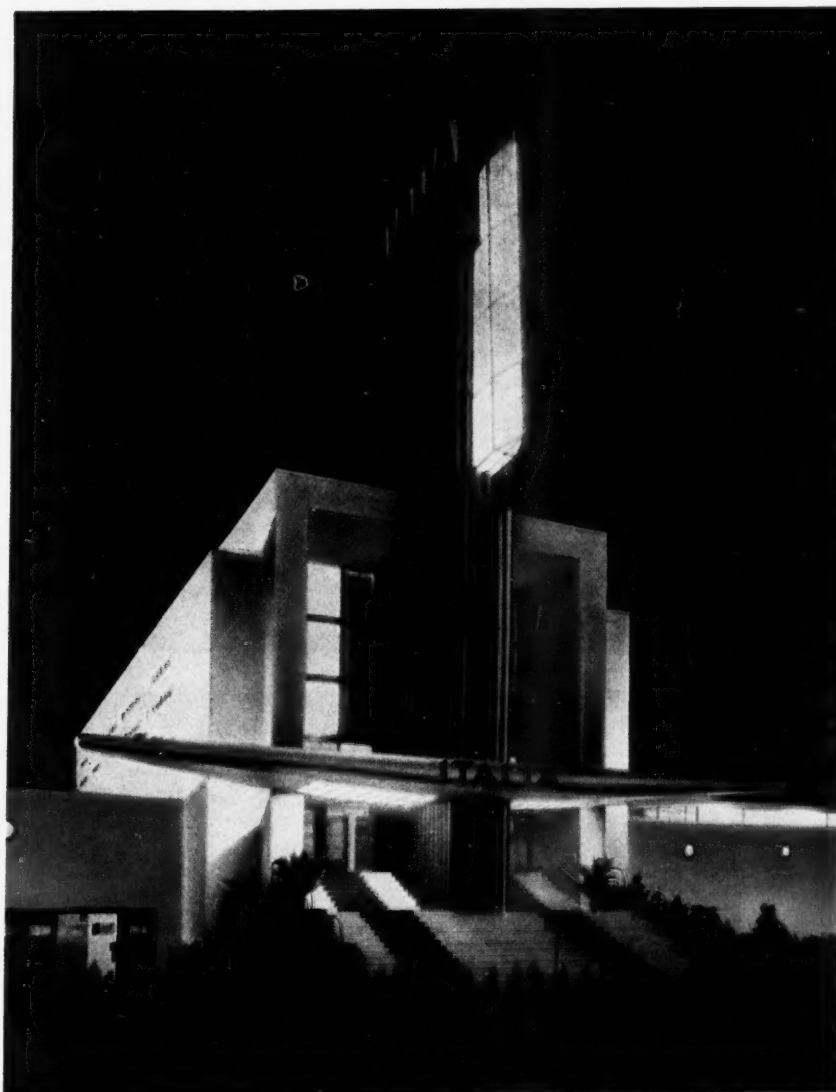
In order to give printers an idea of the colors used at A Century of Progress, these pages show six of the four-color reproductions which appeared in General Electric Company's magazine *Light* for November. The issue was devoted to the night-lighting and coloring of the fair grounds, numerous illustrations in black on white being used, in addition to twelve in four colors, including these six.

Those shown here by courtesy of the General Electric Company include the Court of the Electrical Building (first page), Libby-Owens Multicolored Glass House and the Travel and Transport Building (facing page), the Italian Building (this page), and the General Motors and Chrysler buildings (next page). An excellent idea of colors used can be obtained from these illustrations.

Sharing equally in the credit with the printer is the photoengraver who made the plates. Color copy was not available. The plates necessarily had to be made from photographs taken at night on the fair grounds. As a result, "fake-process" color plates had to be made. This term has nothing to do with the printing, which is the same as for genuine four-color process plates. It means that four negatives were made of each photo by the photoengraver, and the plates were then arbitrarily etched to effect as close an approximation of buyer's color chart as possible. The charge for this is 25 per cent over the scale for the set of four plates. However, it makes pos-

sible color printing without color copy. Of course, results depend upon the original copy and the skill of the engraver. Some "fake-process" illustrations closely approximate the quality

that it will encourage them to make a constant study of the use of color in printing, to the end that improved printing may become commonplace, rather than the unexpected.



of genuine process plates, others are just colored prints. Illustrations that appear in this insert are excellent examples of "fake-process" plates made from photographs taken at night. A careful makeready, of course, is necessary to give the delicate shadings that are achieved by a combination of good photography and expert etching. Judicious choice of inks is of equal importance, of course, in such work.

This insert is presented in the hope that it will offer printers ideas, and



Above is the Italian Building; it featured aviation in honor of Balbo's air armada which flew from Italy to Chicago. Color was used effectively to accent the feeling of a structure soaring to the skies. It is to be enlarged





The General Motors Building (above), located near the south end of the fair grounds, yet unmistakable. At the right is the Chrysler Building, across the beautiful garden built by the auto firm so the weary could rest

The PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail

This Is a Question of Popular Taste

When I first noticed your use of "okay," it seemed bad to me. I was more accustomed to "okeh." But I find that "okay" is used by many for whose judgment I have respect. I do believe I met it first in your articles in *Proofroom*. But I now think it will probably come into universal use.—*Utah*.

It seems to me the better form. "Okay" can be pronounced only one way. "Okeh" does not suggest the sound of the two letters which the word represents, "o" and "k." It is much favored by newspaper writers, especially on the sport pages and in the columns of humorists, but they like the freakish forms for some reason.

The slang term "oke" is a perversion of "okeh," which may account perhaps for the popularity of "okay."

...

This Is Based on False Premise

This sentence caught my eye: "Commodities of which there has been little or no shipping the past several months have begun to reappear." This is bad! "Commodities" is plural, "has" is singular. Why is it that people do such things?—*Maine*.

Going too fast! "Commodities" is not the subject of "has." "Shipping" in this instance is the subject. The main line of the sentence is "Commodities have begun to reappear." The interjected clause reads, in the grammatical form, "of which there has been little or no shipping," equivalent, of course, to "Little or no shipping has there been." Best to be sure of one's ground before criticizing. Analyze first!

...

Just What Is a Compound Word?

With all the discussion about compounding of words, I do not actually know what they are. If "steamboat" is one, why is not "steam railroad"—or, is it?—*Ohio*.

The dictionary (the New International) says a compound word is "an aggregate of two or more words used as one word in form and meaning." "Steamboat" is actually two familiar words put together to be used as one, both in form and in meaning. But "steam railroad," however, is two separate words; the noun "railroad" (itself a compound) and "steam" as a qualifier, to indicate that what is being spoken of is not an electric railroad or any kind of a railroad except one on which trains are run by means of steam power.

Some words that we think of as being far from compounds actually originated in the amalgamation of two words. The word "convene" is Latin "con" plus "venire," meaning to come together. Perhaps it is not quite in the quibbling class, therefore, to say that "convene" might be put down as a compound word; although that would not be really fair ground to take in a discussion of what compounding is.

Many persons are puzzled by the fact that two words not hooked up together visibly are in effect compounds. Some write "gaslight," some "gas-light," and others "gas light." In the first, the words have fused into a "solid" form; in the second the hyphen is used to indicate their relation, and in the third the effect is that of a noun with another word commonly used as a noun now employed as a modifier. But if "gaslight" and "gas-light" are known as compounds, so is "gas light," carrying exactly the same meaning.

The greatest of care should be taken to guard against false analogies in these studies of words. Frequently an apparent inconsistency is permitted to interfere. The printer's and proofreader's interest in compounds turns upon the desire to secure real consistency. Therefore in determining the correct print styles, good common sense must never yield to pedantic super-refinements, nor should the desire to be consistent be overplayed.

Our Reproductions Bring Inquiries from Overseas

IT MAY INTEREST YOU to learn that your kind reproduction of our folder "Creative Printing" brought us several surprising requests for samples.

First we heard from Oklahoma, then from California. Yesterday brought a letter from Ramsay Publishing Pty., Limited, Melbourne, Australia. This morning we heard from M. C. Modi and Company, Bombay, India.

From all this I would infer that THE INLAND PRINTER is read and studied, for each mentioned your magazine.

Naturally, we thank you again for the occasion that has brought these inquiries. And we will always boost for THE INLAND PRINTER.—*Nicholas J. De Young, manager, THE TOREN PRINTING COMPANY, Grand Rapids, Michigan.*

Proofreader Blamed for Bad Copy

Today I got a call for an error which was really not my fault, as the copy simply could not be read with any certainty. Has a proofreader no defense in such a situation?—*Tennessee*.

Nobody but the writer can rightfully be held responsible for errors where the copy is positively illegible. Nowadays, when practically all copy is typewritten, this trouble is less common than it was in the days of handwritten copy. But it does happen now and then, and in such cases I should advise the reader to establish his "alibi" in advance, by showing the copy to the proofroom boss, or to some one with editorial authority. Guessing is always dangerous. The proofreader's job is to see that "the reading is like the writing." If he cannot decipher it, he is unfairly handicapped.

...

Superfluous Conjunctions Are Dropped

The superfluous conjunction in a phrase like "appointed as secretary," cited by one of your correspondents, is a sign of unfamiliarity with the resources of the language. It is not a case of modern decay, for I have just seen it in a Philadelphia paper of June, 1783, a resolution of the freemen being reported: "We consider it as inconsistent with . . ." But good English style needs it not; they will write "He was promoted colonel 1924." The long use of prepositions in place of inflections makes that seem bare to many not widely read (did I lose a "who are"?); they would stretch it out to "He was promoted to colonel."—*Oregon*.

Some distinguish between such usages as "I consider it handsome," "I regard it as handsome." That is my own custom; probably for no reason in the world except that I happen to be brought up that way. An interesting thing in this letter is the pile-up of points at the end of the parenthesis: "?)"; Citing it at the close of a sentence, I have added a fifth point. Quoting the block of points, they could have been run clean out to seven places.

...

Wavy Line Is Mark for Boldface

Repeatedly I have had to mark, in one compositor's galleys, matter in boldface over into italic. He says one line under a letter or word means it is to be set in blackface. Is that right? It is not the way I was trained.—*Wisconsin*.

Common usage is to employ one straight line for italics, two for small caps, three for caps, and a single wavy line for boldface. The compositor is wrong.

Scrapbook Notes Please Readers

The idea of glancing through an occasional collection of odds and ends such as one keeps in a scrapbook (if one is of the scrapbook-keeping division of humanity) appears to find justification in our readers' favor, judging from these samples and the notes which have been submitted:

One contributor evidently keeps a rather watchful eye on his *Satevepost*. (The clippings are not dated.) First, he underlines the expression "a torpedo boat destroyer," and queries—quite properly, as I should say—whether a torpedo boat is not one thing and a destroyer another, or whether "torpedo boat" is not the old name and "destroyer" the more modern one.

Then he quotes: "'Dead?' Stephen's tone was short, incredible." Even without context, it seems perfectly fair to assert that "incredulous" is what was meant.

Next he reproduces two divisions, "rectangle" and "twin-ling," and makes the suggestion that "rect-angle" and "twinkling" would have been better. (Wonder how usage would divide, among all you readers out there in the proofrooms!)

Another friend sends a snipping from *Collier's*: "But the patron ought to know whether he is buying whiskey or rubbing alcohol." He wants to know why any one should rub alcohol. It is evident that he either uses a hyphen in all those "-ing" combinations, or else in those where ambiguity is risked without the sign of the compound being displayed.

Going straight down through the file: A reader marks this headline in a certain New York newspaper, "Precedent Smashing Governor," and notes marginally, "Actually, is it not that the Governor smashes precedent?" A fair dig.

Similar suggestion also comes with another reader's quotation taken from some country weekly, "A blow out of one of the tires . . ." The contributor makes the following comment: "I could understand a tire blowing out and making a blow-out, but I do not get this about a *blow* (coming?) out of a tire."

This one seems to me wrong, 100 per cent: "I came across this in print: 'Among the projects are a Conestoga wagon, several Elizabethan theaters, a wood carving of Julius Caesar, and several model planes.' Now, 'are a' is always incorrect; 'are' is always plural, and 'a' is always singular." It seems hardly necessary to do more than exhibit this criticism; comment is superfluous in these instances.

And then: "I have been much interested in your occasional remarks about words that cannot be put down as one particular 'part of speech,' because they may be used in different ways. I recall your illustration, 'iron' as noun, as verb, and as adjective. It

seems to me this is more interesting than important." Maybe so; but what do you all think of this one: "Up" would be labeled as adverb or preposition, almost invariably. But—what about "the up train"?

Another friend says, "Here's one made to order for you—the headline, 'Man o' War Son Length Victor.' Just a string o' nouns, no verb." Yes, sir—it do beat all, what a headline writer can do.

And next, singulars and plurals; clipped from a New York newspaper is the sentence, "The populace, it seems, is no longer to be impressed by anything except a genuine solution for the very genuine mess into which fifteen and a half years of Tammany mismanagement has brought its business." Ah, well, what to do?

...

Reader Misses Point of Comment

May I suggest a *modus vivendi* for "One of the meanest traffic menaces are those youths who ride bicycles"? There is no true verb here, no relation of noun and object. There is just a coupling of two ideas, for we can turn it around and say "Those youths . . . are one of the . . ." In a copula if one part is plural it seems conventional to me to plurally inflect the verb.

Let me try to prove it by recasting the sentence so as to retain a single item in the first part: "The meanest traffic menace is those youths . . ." Does it gel? Or do we say "The meanest menace are those youths . . ."?—*Georgia*.

This letter hardly seems to me to jell. My sense of grammar tells me that one always is. And the menace is what? It is the youths who ride bicycles. I just can't get past that. The juggling does not change the relation of subject and verb in the sentence as given. But here is the idea, for *Proofroom's* readers to ponder. It may be some of them will want to say more.

★ A COPY SUGGESTION ★

Advertising Typography

. . . is as much an art as is advertising. The men who work in this profession are specialists just as much as an advertising copywriter.

Good advertising typography requires a certain *something* that can seldom be taught or acquired. Like any other art, that certain *something* can be developed and improved. We conscientiously strive to improve ourselves in every way possible, hoping that in our work you will perceive our efforts, and remember to call us whenever you need expert advertising typography. Day and night service.

★

Jaggars-Chiles-Stovall, Dallas, Texas, used this as house-organ text some time ago. It's still good

Stenographer Seeks Right Guide

I'm only the stenographer, but somehow the day when *THE INLAND PRINTER* reaches my desk seems the most interesting. It's always nice to turn to your department.

If you were a poor stenographer, and fussy about not having our good tongue abused too much, how would you apportion your "book fund" if you could only afford one dictionary, and wanted a good one?—*New York*.

Truly, a refreshing and delightful letter! May this spirit spread among the stenographers. Some of them may be a little lightheaded, but I don't doubt the majority do give serious study to matters of diction, as well as spelling, word-division, capitalizing, punctuation, and so on. Of course, I hesitate to commend any one dictionary. The Century, Standard, and the Webster (Merriams) are the old stand-bys, but there are other good ones, like Winston's and a few others.

There are also some that are not reliable or complete. Each has a character of its own. The thing to do is to write to the various publishers for their circulars, and compare their claims. Make a list of words to look up in the different books, at the library. Then, judge for yourself which of the books best fits your needs.

...

Dictionary Proofreading Requires Care

I have heard much said about the difficulty of dictionary proofreading. Is it really so hard? And, if so, why?—*Rhode Island*.

Dictionary proofreading really is hard. There are so many little special tricks of style, the reader must be ever on the alert. Boldface and italic types are used with special values. The pronunciations require close attention to accents. Even the punctuation is bound by almost numberless rules, to give exact values to the comma, semicolon, dash, and so on. Errors in spelling, capitalizing, and compounding are peculiarly undesirable in this kind of work. Absolute accuracy is essential, and there is no end to the detail in the typing.

...

How Book Should Be Classified

How do you classify "Current English Usage"? Should it go under "non-fiction" or "educational"?—*Pennsylvania*.

This query got mislaid, and has only just turned up. Hope the querist will forgive us! The answer cannot be quite as positive and specific as we would like to make it, because classification is not always as exact as it might be. "Non-fiction" is a broad entry. "Educational" seems a little better, but, then again, even that does not limit the field closely. It depends on whether you are making few or many classifications. The book is, of course, really on "correct English," or "English composition," or some such closely limited topic.

THE INLAND PRINTER for May, 1934

Mixed Parts of Speech Questioned

You say "up" in "the up train" is an adjective. I was always taught "up" is an adverb. How come?—*Massachusetts*.

This sends me back to "Constructive English." Under the caption "adverb modifying noun," the author says "the down grade," "the up train," exemplify use of an adverb to modify a noun, and that, when they happen to be so used, the adverbs "have the force" of adjectives.

I am not satisfied with that half-hearted way of saying it. I say that when a word ordinarily an adverb is used to modify a noun, it becomes, in that position, actually (not merely in effect) an adjective. In the definitions of parts of speech, an adverb is a word that modifies a verb, an adjective, or another adverb; and an adjective is a word that modifies a noun. No matter what may be the normal, ordinary use of a word, when it is used in another way it becomes in fact another part of speech.

...

Print Shop Slang Term Is Defined

What is a "fingernail"?—*Texas*.

I have heard the word used as slang for the parenthesis mark. Whether it is used in any other sense, I do not know. Maybe some reader can tell us about it.

...

A Valuable Contribution on Usage

The editing of caps into and out of wire copy in daily newspapers, on which you recently made comment, is a subject that has been on my mind for years. This all comes into the office in one alphabet (all caps). While it should seem that the allusions would be familiar to every copyreader and linotyper, yet all that takes time and multiplies the job. The capitalization was done once by the original reporter or writer; let the wire services devise a way of indicating the caps for their clients.

It is a problem really worth while solving. To the reader who gets the sense, it is annoying because he must stop a bit; to the others it must be annoying to see what appears nonsense.

Though the failure to supply the conventional signs occurs in all kinds of dispatches, it is particularly prevalent in special features, columns, and technical articles, where special nomenclature and literary allusions are to be expected.

I am sorry I have not saved all the cases I have seen. Last December a sports columnist was made to have the Columbians practicing in the "Cameo Stadium of St. Louis University." Someone was afraid this was the name of the place instead of an adjective probably meaning "small." And another recently had it that the Brooklynese ball fans demand "a dash of Flatbush folly, red hook raving, or dementia greenpointensia." Now, I would have no objection to having them *all* down—a style of keeping name adjectives down is not unusual in other languages—but in this case a knowledge that Flatbush is a Brooklyn district could not extend the idea that Red Hook and Green Point also are.

But though we may be unable to imagine such dumbness, the real cure is by indicating capitalization on the printer-telegraphs. It can be done if it's wanted; it wouldn't be necessary



Hell-Box

Harry Says—

By Harold M. Bone

Many a trade binder works hard at *round* cornering to earn the price of a *square* meal.

It is not good for a printing *plant* to indulge in *mushroom* growth.

Book publishers have helped many an author to live like a *king* through their *royalties* on his works.

The comp who is continually knocking type off its *feet* is not on his *toes*.

There is one printer who solicits *hay*-and *grain*-dealer accounts so he'll be well equipped with material to *feed* his *pony* cylinder press.

Time means money to a papermaker—he has to make his *seconds* count.

Despite the fact some magazines publish on *glossy* paper, their stories often have a *dull finish*.

When estimating on a *menu*, be sure to allow a little *gravy* for yourself.

In one branch of the printing industry, *composition* is the life of *trade* (plants).

*The comp surveyed the broken form,
A tear gleamed in his eye.
He cursed the "devil" who had bad
A finger in the pi.*

to provide channels for a whole duplicate alphabet, but only a sign to show that a cap precedes or follows.—*California*.

Copy in "all caps" does indeed present a problem to the copyreader. In local stuff he would be expected to call the turn and mark caps in as needed, but even so, it would be (as the writer of this missive notes) a duplication of former operations, and thus an economic waste. But when the copy deals with unfamiliar, far-off things and places, the task is simply too much.

The difficulty is increased by the general newspaper fashion in capitalization. Modern practice is hardly logical, to one trained in the older ways. Its inventors and its defenders seem somewhat to lack logic.

If so simple a typographical device as use of a sign before or after a capital, as suggested in the letter, would solve the problem, it certainly would seem advisable to give it a trial. As matters stand, too many errors are directly traceable to this source. The printed matter always is seen by some who are able to detect and correct the errors—too late. Accuracy is lost.

Incidentally, is it not "Greenpoint," one word? It would be appreciated if some one down that way would let us know.

Use Dashes Carefully in Text

Please tell me something about use of the dash. It bothers me. I do not know what the rules for it are.—*Pennsylvania*.

Well, in the first place, the dash is used mechanically to set off one thing from another, as directly above, where it precedes the signature. Its next use is to separate parenthetical matter from the run of the sentence; here it is equivalent to parenthesis marks. Sometimes it is used this way when either parenthesis marks or dashes are in fact too much and commas would be better. In studying whether to use a dash or not, it is well to see first if comma, semicolon, or colon will do the work; when they are not quite up to the requirement, use of the dash is justified.

It is handy as an indicator of breaks in speech or composition. Sometimes it is used to indicate that a sentence is simply left unfinished. It is much better not to use a dash along with other punctuation. Where you find comma and dash, or semicolon and dash, it is almost always the fact that study will show one of them alone to be completely effective in the situation. Francis K. Ball, in "Constructive English," says the dash is "the slang of punctuation."

...

Pronoun Is Used Incorrectly

Recently an argument came up in publishing an annual, which I would appreciate your settling. The sentence was: "A leader like she is hard to find." When I set the line I changed it to read, "A leader like her is hard to find." The proofreader challenged this. Perhaps you will settle this little question.—*Minnesota*.

It is easily settled. The compositor is right. The proofreader is wrong. "A leader like she" cannot be correct. There is always a reason, however, for such things as the proofreader's action. He would probably have said the pronoun is the subject of "is": ". . . she is hard to find." This is superficial and erroneous; but how people will argue for such error! How wise they think themselves! "Her" is objective, governed by the preposition "like."

It is ridiculous to waste shop time in arguing over such matters. If the shop prefers to be exaggeratedly colloquial rather than grammatical, that is another matter. If grammar is to be observed at all, there simply can be no discussion of such a point as this. It is regrettable indeed to see that modern conditions have brought us to a state in which a proofreader can thus "gum things up" with false reasoning and utter misapprehension of facts.

This is not a matter of mere opinion, taste, or individual judgment. It has to do with the a-b-c of grammar. (Pardon my impatience—but I haven't the saintliness to deal patiently with such distortions of the proofreader's function.)

Practical IDEAS

THE INLAND PRINTER will pay \$1 for every practical idea accepted. Stop and think about the unusual shop stunts which have proved valuable in your plant. Then send them in, and we will present them in this column for the benefit of printers everywhere

Simplifies Making of Borders

IN MAKING UP a twelve-point border out of rules and leads, greater accuracy and ease of handling are provided by brushing the bottom half of the rules and leads used with some good cement. The rules are then allowed to dry under pressure. They can then be treated as a single twelve-point rule. If properly done, variation in thickness at the bottom is practically nil. This method takes less time than the usual one of mitering each piece separately and eliminates much fussing to make corners join.

—JOHN C. ARCHER.

This Makes Boxes Join Squarely

CORNERS can be joined smoothly simply by putting a drop of cold solder in each corner of the rules when locking up. Plane the form carefully before locking. Should any of the solder be squeezed to the top, let it dry and then trim it off with a knife or old razor blade. Of course, the metal must be free from grease.

Making Low-Cost Two-Color Cuts

ACUSTOMER wanted a two-color wreath on a Christmas folder. A one-color wreath of the right size was included in our newspaper mat service. We made two casts, routing the berries, candle, and rays from one, and the leaves from the other, leaving berries, candle, and light rays. It resulted in a most satisfactory set of two-color plates, in perfect register (being cast from the same mat), at little cost. I have made two-color cuts in this way several times with excellent results. It gets orders, too.—ROBERT L. KENDALL.

How Linoleum Is Mounted

MANY printers are now using linoleum blocks for color tints and other work, much of it being done from ordinary flooring linoleum. For the most part, the blocks are glued to wood base to bring them up to type height. Any good quality flexible glue is suitable. It is applied hot and the mounted plate is allowed to dry overnight under a weight. The plastic composition used in fastening linoleum to floors is also good. It may be obtained from paint-supply houses. A thin layer is applied to the back of the linoleum, which

is then pressed down on the base and allowed to dry under a weight.

Several proprietary linoleum adhesives are also available. Another suggestion is to use double-sided adhesive plaster, preferably with glue.

Foils Static This Simple Way

EVERY PRINTER has had to fight static in paper at some time or other. Any number have told me there is no cure for it, but this has always helped me:

When you discover a lift is filled with "juice," pull the top sheet slowly toward you and over the edge of the feedboard. Put it back on the pile, take up the second sheet with it, and pull both over the edge as before; follow with the third and fourth sheets, all drawn slowly over the edge of the feedboard and entirely clear of the pile.

It is seldom necessary to pull more than three or four sheets from the pile to remove practically all the static from the lift. But it will fail if you don't "work it" as I have described above.

Also remember that if stock to be backed up is lifted a small portion at a time, the static will probably recur where the two sections are "put together" in the pile on the feedboard, and the original method will have to be gone through.—HAL SMITH.

Here Is Handy Way to Handle Ink

THERE is no better way to handle printers' ink than with an old, discarded grease gun, the kind that screws in, which can be found in garages, or perhaps in your own auto outfit. Clean out, and fit a small nozzle to it. By giving the handle a turn, you can get just the desired amount of ink, and the ink does not form any skin—no waste of ink. The one I have holds about one-half pound. When the desired amount of ink is out, give the handle a back turn to hold excess ink in.—KENT REGER.

This Speeds Up Tabbing Jobs

ALITTLE home-made device for "combing" out stock in blocks of one-hundred sheets for tabbing is well worth the trouble of making it. The custom still resorted to of counting out 100 sheets, and measuring off succeeding hundreds, may now be forgotten, for this little "comb"

will divide a ream of paper into five equal blocks with one stab. Briefly, our "comb" has six teeth about a half inch apart.

A "comb" to measure off twenty-pound bond stock will be found practical for almost all other stock usually tabbed. If a lighter stock is to be used and you wish to hold to one-hundred sheets to the tab, insert the "comb" at an angle, thus reducing the number of sheets measured off.

The back of the "comb" should be of hardwood, 3¼ inches long by ⅝-inch square at the end. Select two slender wire nails 2¼ inches long for the teeth on either end. Four slender wire nails 1¼ inches long are the teeth between. With a drill slightly smaller than the nails, drill six holes through the block seven-sixteenths inch apart. Drive the nails through these holes, the two long nails at each end. The nails at this distance apart will divide twenty-pound (folio) bond into lifts of one hundred sheets. For a neat job, countersink the nail heads.—R. H. GELATT.

Hints on Occasional Halftones

FOR THE SHOP which handles only an occasional halftone and does not have in its possession the necessary block-leveling equipment, this idea will prove quite helpful. Stand a forty-two-point letter at either side of the cut, and lay a level across them. Slide the cut under the level. If light shows, it is too low. If it will not go under, it is too high. If too low, add sheets of tissue, one at a time, until it is leveled up. This tells exactly how much underlay is needed. If too high, add sheets of tissue between the type characters and the level until the cut will just fit under the level. The cut can be "shaved down" by laying it face down and sliding a sheet of coarse sandpaper around over the wood base. Bowed blocks can be leveled in the same way. A little practice will soon show the value of this stunt. Then prove the plate in a rigid press with a hard tympan, when any defects will quickly show up.—R. O. VANDERCOOK.

This Preserves Linoleum Blocks

ACCORDING TO H. M., in *Zeitschrift für Deutschlands Buchdrucker*, German printers are using linoleum blocks extensively. There is one annoying trouble that has spoilt many good blocks, and that is the breaking away of the sharp printing edges when running on the press. A simple cure has been found. After the block has been cut or engraved, all edges of the picture or design are given a coat of good lacquer, which, after drying, strengthens these edges so thoroughly that they will stand a surprisingly long run on the press without the edges crumbling or becoming damaged.—G. R. MAYER.

THE INLAND PRINTER for May, 1934

The Month's NEWS

Brief mentions of men and events associated with the printing industry are published here. Items should reach us by the tenth of the month

Printer Protests Copyright Bill

Hearings have been held by the patent committee of the House of Representatives and the Senate foreign-relations committee during the last five weeks on bills now pending before Congress to make the United States a member of the International Copyright Union, which would automatically protect American literary works from infringement in fifty-three countries.

Proponents of the bill declare it and the accompanying treaty would be a boon to American writers, who must now copyright their works in England as well as in this country if they desire international protection of their rights. At the same time, the measure would give foreign writers protection in this country.

The only official objection at the Senate hearing was made by H. J. Flynn, representing the printing unions. He stated that it would permit foreign publishers to ship unbound books into the United States for binding, and would thus injure the printing industry irreparably. He was opposed by T. Solberg, the former Registrar of Copyrights, who said the bill would aid American printers, since foreign writers were more likely to print books in this country under the terms of the bill.

Efforts to make the United States a part of the International Copyright Union have come before Congress at various times since 1925. It is not likely that any action will be taken by the present Congress, which is limiting the measures to be voted upon in order to make adjournment this month possible.

Help on Letterheads Published

Two new lessons have been included in the I. T. U. Lessons in Printing series. One is Job Unit III, Lesson 2, and deals with how to design and set letterheads. It is replete with many fine illustrations and helpful text matter. As a useful addition to the working library of the average print shop, it cannot be disregarded. The other, Newspaper Unit III, Lesson 1, discusses the various typesetting machines. Keyboards of linotype, intertype, monotype, and typograph are shown, while text is a series of simplified lessons in operating these machines, as well as the Ludlow. Helpful to any member of the composing room already equipped with these machines or planning new additions, it is especially valuable for the apprentice, for whom it is written. Both booklets may be purchased from the International Typographical Union, at Indianapolis, for twenty-five cents each.

Feature Newspaper Appreciation

Early in April, newspapers in California featured "Newspaper Appreciation Week," which had for its purpose the development of a better understanding by readers and advertisers of the background behind each newspaper and its service in the community. The part the newspaper plays in the lives of its community, as compared with propaganda and subsidized publications, was stressed in the news columns, at chamber of commerce meetings, and in other ways.

John Long, manager of the California Press Association, declared the event an unbounded success when reports were in.

J. E. Richmond, the publisher of the Hanford *Daily Sentinel*, devoted a spread to telling the history of his paper and himself in the printing and publishing business. A member of his staff spoke before various local meetings.

Casey Picks Leading Weeklies

For the eighth year, Prof. John H. Casey, country newspaper specialist of the University of Oklahoma, has published his "All Ameri-



JOHN H. CASEY

can" eleven, adding this year a coach and a queen. Newspapers are chosen for positions of honor on this mythical team because of outstanding service to their communities. This includes civic and other projects.

The newspapers, and their publishers, are: Willoughby (Ohio) *Lake County News-Herald*, E. T. Broderick; Traer (Iowa) *Star-Clipper*, Harry Taylor; Washington (New Jersey) *Star*, F. A. Robertson; Vernon (British Columbia) *News*, W. S. Harris; Cartersville (Georgia) *Tribune-News*, Milton Fleetwood; Lander (Wyoming) *State-Journal*, L. L. Newton; Livermore (California) *Herald*, M. R. Henry; Mission (Texas) *Times*, Ralph Bray; Hood River (Oregon) *News*, Hugh Ball; Caro (Michigan) *Tuscola County Advertiser*, A. D. Gallery; the Two Harbors (Minnesota) *Chronicle*, C. D. Hillman. Coach of team is Walter D. Allen, president of the N. E. A. and chairman of its National Code Authority. Queen is Ernestine Adams, publisher of Crescent (Oklahoma) *Logan County News*.

Chase Manufacturer Is Dead

Walter F. Keenan, president of the American Steel Chase Company, New York City, died in his home at West Caldwell, New Jersey, April 2, after a long illness. He was seventy-eight. He became president twenty years ago.

Hal Marchbanks Is Dead

Hal Marchbanks is dead. Stricken by pneumonia, he died April 13 after an illness of only two days. Only fifty-seven, he leaves a gap in the ranks of the industry's finest craftsmen which will be hard to fill.

Marchbanks was recognized as the promoter of the vogue which revived Caslon. There are few who can use this famous eighteenth-century type face as successfully. As co-publisher with Frederic W. Goudy of *Ars Typographica*, he was enthusiastic in promoting Goudy types.

Marchbanks served his apprenticeship in his home town, Ennis, Texas, where he later owned his first shop. He owned another shop at Lockport, New York, during 1903-4, then became New York City representative of Edward Stern and Company, Philadelphia. He was made manager of the job department of the Hill Publishing Company, which later was merged with the James H. McGraw interests to become the McGraw-Hill Publishing Company. Superintendent of the Hill plant, Marchbanks did not go with the new firm, but remained and founded what was known as The Marchbanks Press in 1914.

He soon became widely known for his privately printed books, limited editions, and trade journals printed in his plant. Of the old school of printers, he was adept at combining the artistry of hand-set type with the production facilities of modern equipment. As an advocate of individuality in modern typography, Marchbanks never succumbed to extreme modernism.

Among the printing organizations to which he gave freely of his time and experience are the United Typothetae of America, New York Employing Printers Association, Grolier Club, and the American Institute of Graphic Arts, of which he was a founder.

Aldus Merged with Rudge Plant

The entire staff of Aldus Printers was added to the staff of the Printing House of William Edwin Rudge, Incorporated, New York City, on April 16. George S. Messing and Frank L. Henahan, of the Aldus group, become vice-presidents of the Rudge staff. Hunt T. Dickinson is chairman of the board, and George B. Hendrick is president of the merged firms.

Ideal Roller Has West Coast Office

Broadening its service to printers on the Pacific Coast, the Ideal Roller and Manufacturing Company, Chicago, is opening an office in San Francisco at 433 Powell Street. J. E. Dolan is the branch manager. He was formerly sales representative of Niles & Nelson.

Ken N. Cramer, known to many printers throughout the Middle West as a result of his long connection with the main office of the Ideal company, has become manager of the Cincinnati sales and service office at 414 Pearl Street. Chicago employees gave him a send-off banquet before he left for Cincinnati.

The Ideal Roller company manufactures an extensive line of letterpress, newspaper, and lithographic rollers.

Study Printing Education Gains

A questionnaire sent to 2,500 teachers of printing, for use in a report to be read at the thirteenth annual conference on printing education, seeks to clarify the background of printing instruction. The session will be convened in Detroit on June 18, 19, 20.

Part 1 of the questionnaire seeks to ascertain objectives of each school's course, such as: Avocational interests; an explorational experience; consumer knowledges and appreciations; the esthetic tendencies; specific manipulative training; the common technical knowledges and abilities; personal-social trait development; any guidance functions; vocational training.

Part 2 asks a searching analysis of the worth and use of instruction sheets, requesting reasons for and against their use, and suggestions for proper preparation.

A number of printing contests will be held in connection with the conference, as well as a display of school publications. The contests are divided into four classes: Junior high-elementary schools; senior high schools; vocational high, trade, and shop schools; colleges or teacher-training schools. The announcement of the contests sent to all printing schools gives rules, copy to be used, and so forth.

Other exhibits planned include one showing methods of teaching typography and presswork done by schools. Certificates of merit will be awarded in both contests and exhibits.

The growing interest in printing education is shown by an interview with John Clyde Oswald in a New York City newspaper. He told what has been accomplished, what is being done, and what the need is. It is expected that the questionnaire will clarify many problems.

Hoe Pays Off \$2,113,868 Debts

The better business evident in the printing industry is further affirmed by the report on R. Hoe and Company by the receiver to the United States District Court in New York City. Debts of \$2,113,868 have been paid out of receipts for new business and collections on old accounts. Of this, \$1,863,868 was a debt outstanding when the firm went into receivership in April, 1932. The balance was repayment of \$250,000 borrowed to run the business.

Income and surplus account shows a loss of \$329,353 after all expenses, including interest and depreciation. Before deducting these items, there was a profit of \$16,650 for the year 1933. Increased orders during the latter part of 1933, the report states, indicate better 1934 business.

New York Paper Wins Ayer Cup

The Francis Wayland Ayer Cup for Typographical superiority among newspapers has been won for the second time by the New York *Herald-Tribune*. A third win will give it permanent possession. The cup will be awarded to the paper's representatives by Wilfred W. Fry, the president of the N. W. Ayer & Son, Incorporated, at a banquet in Philadelphia this month. At the same time, certificates will be presented to those papers accorded honorable mentions.

The newspapers entered in the Ayer Cup contest will be on exhibition in the Ayer Galleries for the entire month of May. Upper-and-lower-case headings are featured in the high-ranking papers in each of the three divisions.

In addition to winning the cup in competition with 1,485 papers, the *Herald-Tribune* received first honorable mention in the division of newspapers of 50,000 circulation and over, which included 130 entries. The *Milwaukee Journal* was second, and the *Des Moines Tribune* was third.

The division for papers with circulation from 10,000 to 50,000, which had 372 entries, was led by the *Sheboygan (Wisconsin) Press*, with the *Yonkers (New York) Herald-Statesman* second. The *Appleton (Wisconsin) Post-Crescent* and the *Chattanooga (Tennessee) Times* tied for the third place in this class.

Out of 984 papers in the class under 10,000 circulation, the *Hornell (New York) Tribune-Times* came first, with *Peoria (Illinois) Transcript* second, and the *Athens (Ohio) Messenger* taking the third place.

The judges were Dr. Ralph D. Casey, chairman, department of journalism, University of Minnesota; Laurance B. Siegfried; Henry R. Luce, editor of the magazines *Time* and *Fortune*.

Each entry was examined for typography, including selection of type, display values, and spacing; makeup, including distribution of display units, balance, accessibility of news and advertisements; presswork, including impression, uniformity of distribution, and general legibility.

Lower Cost Is Need, Muir Says

Industry is called upon to perfect low-cost operating efficiency under the N.R.A. codes, declared Malcolm Muir, addressing the Illinois Manufacturers Association. President of McGraw-Hill Publishing Company and a former N.R.A. deputy administrator, Muir said that N.R.A. has not created a marketing problem, but provides a sales opportunity.

A flow of new working capital to the capital-goods industry, possibly through proposed intermediate credit banks, is necessary, he said. A freeing of orders through dissipation of dollar-stability doubt is already noticeable, he added, with considerable more such business on the immediate horizon.

He declared the tremendous amount of unfilled wants created during the last four years, in addition to normal demands, will cause a new and growing prosperity this year. However, he said, old methods of doing business, old ideas about advertising, old selling policies are useless. New, modern, properly planned and executed policies are the big need, together with lower operating costs to overcome the handicap of higher wages and shorter hours.

While addressed to general manufacturers, Muir's remarks are of considerable importance to printers, in that they point to an increased amount of business for them during the coming months. His statements regarding the need of low-cost productive machinery apply equally as much to printers as to their customers.

Experts Will Meet in Philadelphia

Philadelphia will be the scene of the fifth technical conference of the printing industries division of the American Society of Mechanical Engineers in October. Actual dates will be set when two other divisions agree on time.

The session will be the charter meeting of the Printing Research Institute proposed at the Chicago convention last June. A \$2.00 registration fee will go to the Institute. Charter members will pay \$5.00 into the institute.

Four organizations are coöperating in planning convention details. They are Philadelphia Typothetae, Craftsmen, Engineers, and Philadelphia Local Section, A. S. M. E. Part of the program will be held in the Franklin Institute.



Winners of first honorable mention in fourth exhibition of newspaper typography. The New York *Herald-Tribune* led the division of newspapers having 50,000 or more circulation, and also won the sweepstakes prize of the Francis Wayland Ayer Cup for the second time. The *Hornell, New York, Evening Tribune-Times* led the 10,000 or less circulation group, while the *Sheboygan, Wisconsin, Press* led those between 10,000 and 50,000.

I. P. I. Again Earning a Profit

The printing industry is doing a lot more business this year than it did last year, judging from the amount of ink it is buying, according to John M. Tuttle, president of the International Printing Ink Corporation. At the annual meeting, it was stated that profit for the quarter ending March 31, 1934, was \$256,083, contrasted with a loss during the same period of 1933 of \$109,509. Ernest Pittman was elected a director to succeed Joseph W. Viner.

At the same time, another barometer of business upturn—increased newspaper circulation and advertising linage—is also showing favorable gains. Circulation generally is 10 per cent higher than a year ago, declares Media Records, Incorporated. Retail advertising is 37.6 per cent higher in March, 1934, on an average than in March, 1933, when the banks closed.

Figures on gains for five key cities are: New York City, 28.1 per cent; Chicago, 35.9 per cent; St. Louis, 31.1 per cent; Los Angeles, 30.4 per cent; New Orleans, 56.9 per cent. Help-wanted advertising in New York City jumped 78 per cent in March over March, 1933, indicating the better business is being preceded by gains in employment.

George Horace Lorimer, president of the Curtis Publishing Company, of Philadelphia, at the annual stockholders' meeting, announced a substantial increase in advertising, and a consequent gain in earnings for 1934.

A. L. Grammer, assistant secretary, and Lewis W. Trafer, assistant manufacturing superintendent, were elected directors to succeed John C. Martin and the late Cyrus H. K. Curtis, founder.

Hoch on A. T. F. Advisory Staff

Fred W. Hoch, executive vice-president and national code director of the International Trade Composition Association, is now also educational sales director of the American Type Founders Sales Corporation. Hoch has had extensive experience in both practical printing and in advertising. In his new connection, he will serve as a consultant for customers of the American Type Founders Sales Corporation.

The company also announces appointment of Fred C. Cole, advertising man and printer, as head of the sales promotion department, succeeding J. Frank Eddy.

Illinois May Ban Free Papers

The publishers of free-circulation community newspapers and shopping guides converged upon Springfield, Illinois, during April. The State Senate on March 20 passed a measure which would amend the cities-and-villages act to give the local authorities the power to license, regulate, and prohibit the distribution of free-circulation matter. The measure was scheduled for second reading before the State House of Representatives on April 17, but a quorum was not present. On the following day, discussion centered on another bill, delaying action on this measure.

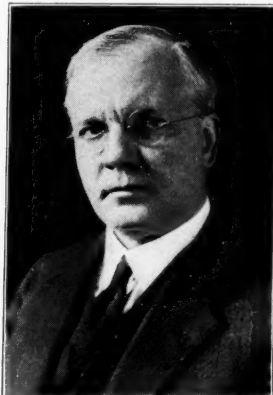
The bill classes free-circulation publications with such matter as handbills, circulars, and similar throw-arounds. A number of publications are using what they call the "boy plan," which consists of giving each boy a stated number of copies and permitting him to collect five cents a month from all householders on his route willing to pay it. Whether this will put such publications on a par with regular newspapers and publications performing a worth while and a much needed editorial service has not been disclosed. It is likely that the matter will be left for decision by local authorities.

Measures of a similar nature are being urged in other states, where the unsightly distribution

of handbills, free papers, and matter of like nature has become a nuisance. Various California cities have been especially prominent in driving such material out of existence.

G. H. Carter Honored by Radio

Public Printer George H. Carter was interviewed on a National Broadcasting Company coast-to-coast network on the morning of April 5, thirteenth anniversary of his taking oath as public printer of the United States.



GEORGE H. CARTER

In the radio interview, Carter told of the work and development of his department. He told how the copy for the *Congressional Record* is gathered, how the paper is set and printed each day, and also described the tremendous amount of printing being done for various Government departments.

He said Government departments all have appropriations for printing and pay for the work done for them by the Government Printing Office just as commercial printers' customers pay for their orders, except that the G. P. O. is a strictly cash office. Total charges for last year amounted to \$13,000,000.

The G. P. O. has 4,730 employees, equipment valued at \$10,000,000, and occupies twenty-two acres of floor space. The production capacity of the plant, Carter said, is sufficient to set, print, and bind a book as big as the Bible in twenty-four hours.

Carter added that during his thirteen years as public printer, he has supervised building of a \$1,250,000 addition, almost complete re-equipment of the entire plant, and has sponsored numerous humanitarian activities for employees. Twelve years ago he started the apprentice school, which graduated 303 students, all now employees of the G. P. O.

The laboratory for tests, standardization, technical control, and scientific research of printing materials and methods, which has been of tremendous value to the industry, also was started during his tenure.

Industry Has Low Accident Ratio

The low ratio of accidents in printing and publishing plants, with proper care, is shown in a contest conducted from June 1 to December 31, 1933, by Employers Mutual Liability Insurance Company. Fifty-seven printing plants, working 1,202,189 man-hours during the seven months, reported two accidents, or 1.7 for a million man-hours worked. In publishing plants, ten accidents occurred during 1,364,765 man-hours worked in thirty-three plants, giving this branch of the industry a ratio of 7.6 accidents for each million man-hours worked.

Copeland Bill Not Likely to Pass

The Copeland Bill, which replaced the much-opposed Tugwell Bill and greatly toned down the restrictions of the latter, is not likely to pass during the present session of Congress, according to advices from Washington. It is pointed out that no companion bill is before the House and that both the House and Senate have full calendars of measures desired by the administration, which is also seeking adjournment of Congress this month.

There is little likelihood that any action will be taken on the measure during the present term, beyond that already reported, unless the President specifically asks its passage. However, this measure, together with Senator Wagner's various bills, will undoubtedly be introduced at the coming winter session of Congress as the next stage of the New Deal.

Typesetters Features Service Card

A unique sales idea, sure to create good will, is a "service card" issued by Typesetters, Incorporated, of Chicago, with which Ben C. Pittsford recently became associated. Punched for easy hanging over a customer's desk if desired, the card lists the persons to ask for at all hours of the day and night on service.

Three names appear under "Typography, layout, style, estimates, and follow-up," one under "Book composition," three under "Corrections," one under "Messengers," and one under "Invoices and statements." Under messengers appears the footnote that a call to the foreman will bring a messenger at night.

During April, the company also issued an announcement that George A. Faber, former superintendent of Wisconsin Cuneo Press, Milwaukee, is now superintendent of Typesetters, Incorporated. He is well known in the industry, being a charter member of the Milwaukee and Buffalo Craftsmen's clubs, and a past president (1925-6) of the International Association of Printing House Craftsmen.

Ohio-Michigan Craftsmen to Meet

The twelfth annual regional conference of the Ohio-Michigan District, International Association of Printing House Craftsmen, will be held in Columbus, Ohio, on May 19 and 20. An extensive program has been arranged, together with a trade exhibition of equipment and materials used by the industry. The conference will be held in the Deshler-Wallick Hotel.

Banker Head of Harvard Press Dies

Harold Murdock, director of The Harvard University Press and former Boston banker, died April 5 at his home in Chestnut Hill, Massachusetts. He was seventy-two.

President of the National Exchange Bank of Boston from 1899 to 1907, he was vice-president of the National Shawmut bank from then to 1920. During 1919 and 1920 he was on the committee of three which revised the financial structure of Harvard University. He became director of The Harvard University Press in 1920, when it was in poor financial condition, and producing only twenty books a year.

He developed the quality of its material, non-fiction of high scholastic standards, reorganized the institution, and it now issues some ninety books annually, unsurpassed in this country in printing and design.

He was a member of the Club of Odd Volumes and possessed one of the finest private libraries in New England, being especially noted for Johnsonia, on which he was an authority. He was the author of six books.

Electrotypers' Code Is Extended

Because the graphic arts code had not yet been completely organized for administration, Gen. Hugh Johnson on April 23 directed that the electrotyping-and-stereotyping industry was to continue operating under its own code until further orders. In originally granting a separate code to the industry, the President limited it to ninety days and gave the administrator power to require the industry to become a part of the graphic arts code after that if it was found desirable. The present order extends the separate code indefinitely.

In an executive order dated April 21, the photoengraving code was also extended indefinitely. The same reasons were given.

St. Louis Craftsmen Aid Deaf

The St. Louis Club of Printing House Craftsmen has undertaken to collect all possible printed matter for contribution of a library it has established in the printing department of the Missouri School for the Deaf, Fulton. Instead of discarding matter of educational value, the craftsmen are "sharing their knowledge" by sending such printing to the school when finished with it. An eight-page insert in *Share Your Knowledge Review*, issued also as a pamphlet for general distribution, is carrying the idea broadcast. The club urges other groups to make similar collections for printing schools.

Alling & Cory Promotes Chandler

Thomas K. Cree, vice-president and manager of the Pittsburgh office of the Alling & Cory Company, died March 21 after a short illness. He had been with the firm since 1903, serving as credit manager and auditor for twenty-five years, becoming vice-president in 1928. He was sixty-five years of age at time of his death.

Alan Chandler succeeds him as vice-president and manager of the Pittsburgh office, with which he has been connected for twenty-seven years. He has risen steadily, being sales and merchandising manager at the time of his promotion. He has been one of the directors of the company since the year 1926.

Sheet-Fed Gravure Plant Opens

A new sheet-fed gravure plant, producing both monotone and colors, has been established in New York City as General Gravure, Incorporated, 50 East 19 Street. Work for printers and for advertisers direct will be produced.

Officers are W. R. Naughton, president, and Raymond N. Getches, secretary-treasurer, who formerly held the same position with Art Gravure Corporation. Frederick Rausch is sales director, and was formerly secretary of Osborne Gravure Company.

Philadelphia Papers Are Merged

The Philadelphia *Public Ledger's* morning and Sunday editions have been consolidated with the *Inquirer*, another newspaper published by the Curtis-Martin Newspapers, Incorporated, of which the late Cyrus H. K. Curtis was the founder. The *Evening Ledger* will continue as a separate newspaper. The *Public Ledger* was started ninety-eight years ago.

Book Trade Shows Large Gains

Four months in Europe will celebrate the end of the depression in the book-publishing business for H. K. Guinzburg, president of The Viking Press, New York City. He sailed April 14. Business for the first quarter of this year, he said, was 140 per cent greater than the same

period in 1933, and is already ahead of the first half of 1933. In fact, he says, volume is 24 per cent higher than the first quarter of 1929. Seven of the company's fifteen books published in 1934 are on national best-seller lists, with seventeen reprintings of various books, and one being selected by a book club as its book of the month. All but two are on the recommended lists of two large book clubs. Bennett Cerf of Random House is going to Europe with him.

Editor Fights Hiked Water Rate

Ulysses Simpson Grant Baker, publisher of the Susquehanna (Pennsylvania) *Evening Transcript*, has been fighting for three years to prevent the Canawacta Water Supply Company from collecting a rate of \$6.50 a quarter, compared with the former rate of \$3.75. Although the State Public Service Commission approved the raise a year ago, Editor Baker has continued his battle, urging his readers to refuse to pay more than the old rate. The company started suit against 200 customers, including the *Evening Transcript*. Bids at sheriff's sales were ridiculously low and the property in each case went back to the original owners.

Papermaker David L. Luke Dead

David L. Luke, president of West Virginia Pulp and Paper Company, died suddenly of a heart attack in New York City on April 21. He had displayed no signs of illness and had attended a circus with members of his family during the day. He was sixty-nine.

Services were held at his estate, Hawthorne, near Tarrytown, New York. A number of noted paper manufacturers attended the rites. The deceased had been a leader in the paper industry's advancement for many years.

He entered the paper business on graduation from the University of Pennsylvania in 1885, and was one of the founders of the West Virginia Pulp and Paper Company. On the death of his brother, twelve years ago, he became president of the company.

He was vice-chairman of the League for Industrial Rights, a member of the National Industrial Board, and a director of several companies, including Long Island Railroad, Merchants Fire Assurance Corporation of New York, Arkwright Mutual Fire Insurance, the Pocahontas Supply, Washington Assurance Company of New York, Robeson Process, and American Gum Products.

★ NEW EQUIPMENT FOR THE PRINTER

DIE-CUT PRINTING is increasingly used, and Richards has developed its line of bending and cutting machines for making such dies in all conceivable shapes, from a simple, curved cutting die to the most intricate multi-form job a printing user ever can devise. The line includes a dozen models, single and double head, for a wide variety of diemaking. Richards states that dies can be made quickly and easily in any printing plant for use on platen-, cylinder, or other presses. Illustrated descriptive matter on the various models and information on die-cutting problems may be obtained by addressing J. A. Richards Company, direct or in care of THE INLAND PRINTER.

A SINGLE LETTER, a pony press form, locked in a chase, or a newspaper page, locked for the stereotyper, can all be proved on the larger of the two new Vandercook proof presses, which has a printing surface $25\frac{3}{4}$ by 34 inches. A smaller model has a printing surface of 15 by 26 inches.

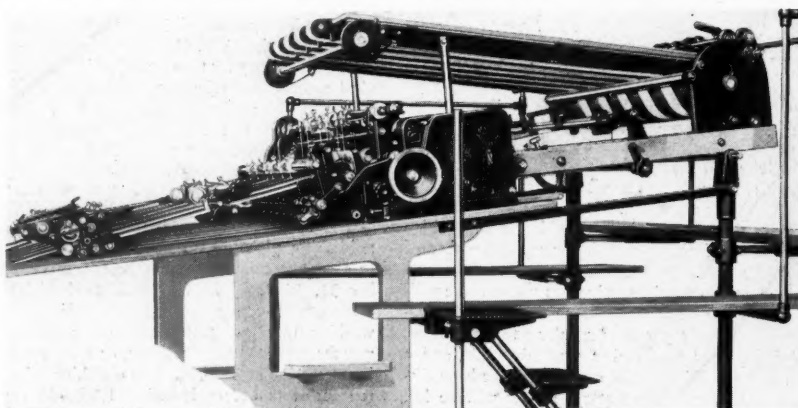
The underside of the bed is a cross hatch of solid metal, assuring a rigid bed at all times. Frictionless bearings hold the impression cylinder down firmly on bed bearers. Equipment in-

cludes ink plate and galley-thickness bed plate. Extras are obtainable as desired. Superfluous parts have been eliminated, bringing the press into the low-price field, although capable of a wide range of excellent work.

Full information on models 01 (smaller) and 03, as well as twenty-three other proof- and test-press models may be obtained by writing Vandercook & Sons, Incorporated, direct or in care of THE INLAND PRINTER.

ONLY AFTER TESTS of eighteen units over a period of three years are the new Christensen continuous feeders being offered. The device is designed for close-register work at high speeds. The principles behind its construction were to provide less-complicated mechanism, simple principal adjustment without stopping the machine, and greater accuracy. Thirty-two features of the new machine, including many time-saving devices, are described in a new bulletin.

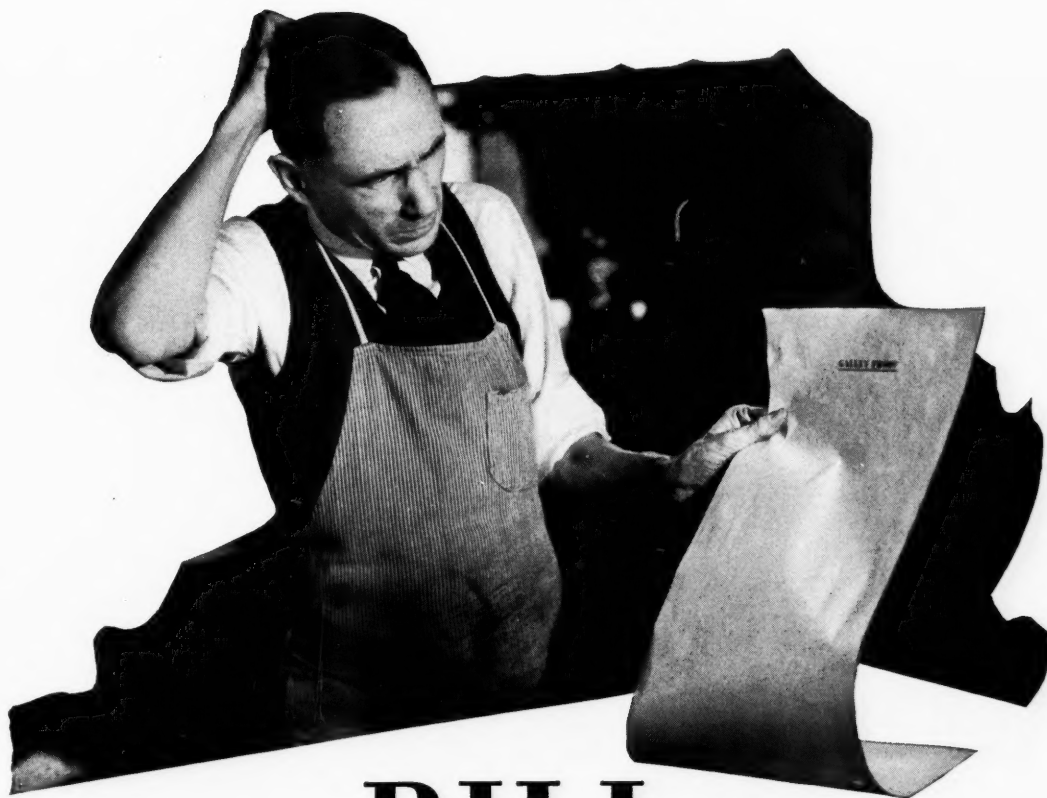
Basically, the new machine is similar to the Christensen suction pile feeder. Some 40 per cent of the parts are interchangeable, the maker states. The bulletin describing the new unit may be obtained by writing the Christensen Machine Company in care of THE INLAND PRINTER.



Christensen continuous feeder, as it is attached to the press. A good idea of its operation and easy accessibility is given by this side view of the unit, which is built for accuracy and speed

THE INLAND PRINTER for May, 1934

TRADE **LINOTYPE** MARK



BILL

set a big string of white space last night

■ Bill didn't realize it at the time . . . he was so busy tapping out quads to fill those short and centered lines; but all that white space, if placed end to end, would reach a long way into the Boss' pocket.

Too bad Bill's boss didn't know about the Linotype Self-Quadder. If Bill had only had a Linotype equipped with it, he wouldn't have spent

so much of the night tickling the quad-key. The Self-Quadder would have put in all that white space for him. Automatically! Clever device . . . it even decides whether a line that is almost full should be justified or quadded.

Perfectly amazing, how much time the Self-Quadder saves in shops where the work involves a lot of short or centered lines.

Linotype Bodoni

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK

Please Mention THE INLAND PRINTER When Writing to Advertisers

A NEW TYPE OF MAGAZINE RACK eliminates storing composing-machine magazines vertically, on edge, reports Intertype Corporation. The new stand stores magazines flatwise, on the same angle they occupy in the machine. The rack is stepped forward from top to bottom for easy



New Intertype magazine rack, which will hold twelve split magazines for handy use

reading of identification label at forward edge of each magazine. It also facilitates grasping the front edge of the magazine when it is desired to slide it out of the rack.

When inserted part way into the rack, the magazine will rest without slipping while the hands are taken from sides. A push on the front of the magazine will then slide it the rest of the way into the rack to a positive stop. To lift out, the front of a magazine is raised and slid part way out, where it stops until gripped at sides and lifted out flatwise. Since magazines are held in same position on rack and the machine, they can be handled with less effort and without awkward swinging about.

The rack is especially designed to hold twelve split magazines, and occupies little more than four square feet of floor space. Racks can be placed against a wall or set back to back. Full information on this addition to the machine-composition department can be obtained by writing The Intertype Corporation, direct or in care of THE INLAND PRINTER.

TWO TEST MODELS of the new small offset-lithographic press produced in the construction department of the De Luxe Check Printers, Incorporated (THE INLAND PRINTER, for January, 1933), are now undergoing severe tests in preparation for being put on the market. Built under the direction of W. R. Hotchkiss, the machines are being studied for improvements and refinements under actual working conditions in the company's main plant.

T. C. Hotchkiss states that the press is of unusually heavy construction for a small machine, and oversize bearings provide high-speed without vibration. Accurate line register is reported, at 7,500 to 8,000 impressions an hour. Failure of feeder to function properly automatically operates a combination impression throw-off and stop switch, saving cleaning work.

A feature of the press is elimination of a number of adjustments usually required in running jobs on different sizes of paper. New and improved plate clamps permit rapid changing of plates. All stock, up to maximum sheet size, 11 by 14½ inches, is registered to a permanent, stationary side guide.

Thorough, even ink distribution is obtained; all form-, intermediate-, and ductor rollers running on ball bearings. All rollers are easily removed for cleaning, so color changes can be made in a minimum of time.

The press is readily adapted to the use of extra units on the delivery end. This has made possible development of a unit which will perforate in two directions, score ends of sheets, rule the backs, and automatically number each perforated section. Other units, such as straight-line adjustable perforators, and adjustable two-way continuous and jump-line perforators are used as attachments. Perforating and numbering are done at speed of the press and completed sheets are delivered in order to a jogger.

While the machine is not yet on the market, interested printers and lithographers may file requests for information by addressing The De Luxe Check Printers, Incorporated, in care of THE INLAND PRINTER.

ONE OF THE OUTSTANDING demonstrations at the conventions of the Associated Press and the American Newspaper Publishers Association in New York City late in April was the Polygraphic one-man photoengraving outfit. As demonstrated to conventioners, one man could make an 11 by 14-inch sixty-five-line zinc half-tone in about a half hour.

The equipment has been simplified to allow a surprisingly low price. Full equipment, including camera, lens, arc lamps, all necessary developing and etching equipment, and a power saw, is included. The makers declare any man can quickly learn to operate the equipment and make suitable plates. Part of the contract for the equipment is training of one of the purchaser's employees in its use. The chosen employee must go to New York City for the course. The maker of the apparatus calls this a feature, since many would not need a full-time photoengraver.

Full information on the Polygraphic equipment, for making sixty-five line halftones, may be obtained by addressing the Polygraphic Company of America, Incorporated, in care of THE INLAND PRINTER.

A NEW SCRIPT, a handwritten design of a rough-and-ready sort, unstudied and splashy, is the way Ludlow describes Mandate. The feature of this face is that most of the letters join without noticeable breaks, the lines simulating movement of a crayon or pen.

The new face is available in 36-, 48-, and 72-point sizes, of which the forty-eight is shown.

New Ad

It is offered to provide a note of informality in otherwise severe modern layouts. Department stores, which have been using a great deal of hand lettering of this character in their advertising, should be interested, the maker states.

The new script type has been produced so far only in the bold face. It is essentially a face for use when only a few words are to be given major display. Its informal character is in keeping with the present vogue for such type faces.

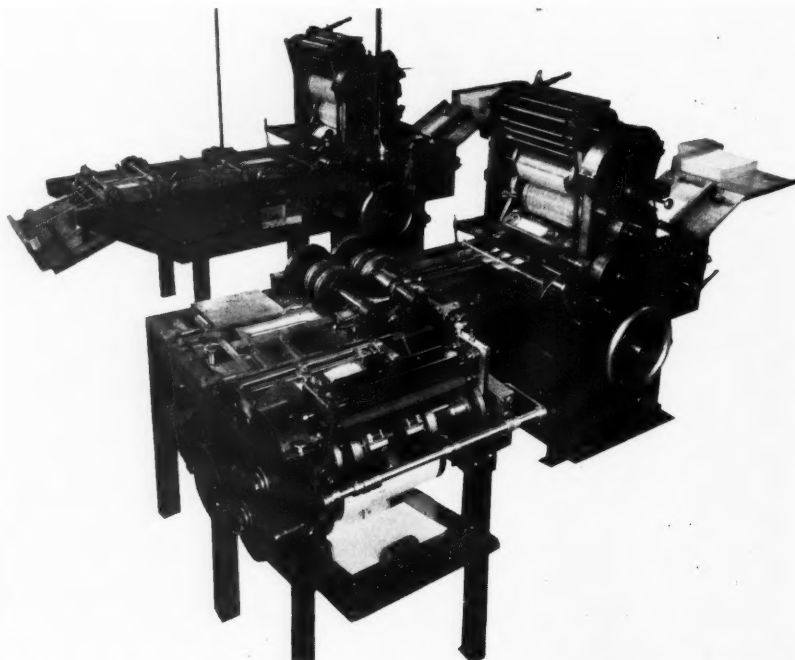
The new script type has been produced so far only in the bold face. It is essentially a face for use when only a few words are to be given a major display. Its informal character is in keeping with the present vogue for such type faces.

Mandate is a new Ludlow production. Specimen sheets and full information may be obtained from the Ludlow Typograph Company, direct or in care of THE INLAND PRINTER.

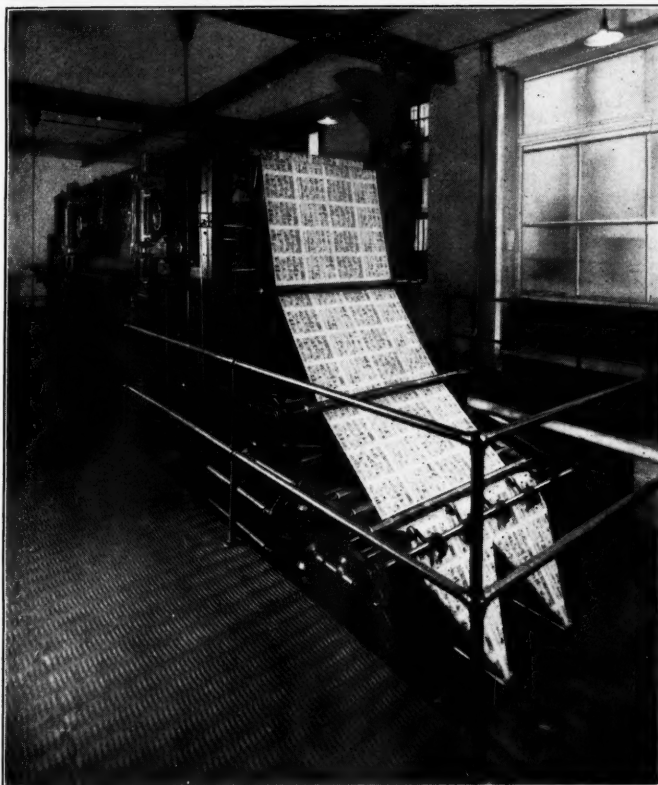
DECORATIVE CAPITALS for the Eve roman and italic have been developed by Rudolph Koch, designer of Kabel, Zeppelin, Prisma, Neuland, and Eve type faces. The new initials are supplied in small fonts, in sizes from fourteen-point to

DECORATIVE

forty-eight-point. An attractive brochure in colors has been prepared to demonstrate uses of the new characters. A copy may be obtained by writing Continental Typefounders Association, Incorporated, in care of THE INLAND PRINTER.



Delivery side of De Luxe Check Printers' new small lithographic presses. One in foreground has perforating and numbering attachment, and other shows ordinary delivery for regular work



HIGH QUALITY COLOR PRINTING AT HIGHEST SPEEDS

Scott Color Presses do high quality color printing at the fastest speeds ever attained in color press work.

For full particulars and samples, write today to our nearest office.

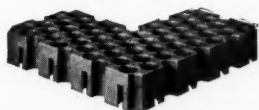
WALTER SCOTT & COMPANY

Main Office and Factory
PLAINFIELD, NEW JERSEY

NEW YORK OFFICE, 230 West 41st Street
CHICAGO OFFICE, 1330 Monadnock Building

COLOR PRESSES • NEWSPAPER PRESSES
CUTTING AND CREASING PRESSES
DIRECT ROTARY AND OFFSET PRESSES

LET'S TALK "TURKEY"!



All of us are in business for one thing . . . to make a fair profit. And the only way we can do this today is by keeping abreast of Modern methods. For instance . . . in the modern equipped printing establishment . . . slow, doubtful and antiquated lock-up has rapidly given way to

GENUINE PMC STERLING TOGGLE BASES

that insure maximum speed in plate mounting . . . regardless of how large, small or complicated the plates . . . precision register on the press . . . and desirable economy where excessive cost has always been a factor. And too, Sterling Toggle Bases are made of semi-steel to prevent warping or "growing" when the form is taken apart. No printer can really afford to be without these splendid time and money savers.

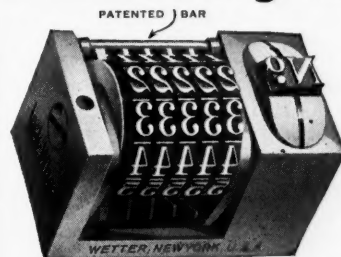
WRITE FOR CATALOG
describing the genuine PMC Sterling Toggle Base System of profitable plate mounting.

"WARNOCK" 4 by 4 METAL BLOCKS **"STERLING" TOGGLE BASES**

THE PRINTING MACHINERY COMPANY
436 COMMERCIAL SQUARE CINCINNATI, OHIO

461 Eighth Ave. New York, N.Y. Canada: Toronto Type Foundry Co., Ltd., Toronto. Australia: Cammichael & Company, Sydney. England: Wm. J. Light & Co., London. Italy: D. G. Vignini & Company, Milan. 30 West Jackson Blvd. Chicago, Illinois.

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The Patented Bar locks the wheels and prevents them from turning half way over; assures alignment of figures and accurate numbering

Prices and further details on request

EVERY DEALER is authorized to give you the manufacturer's guarantee that the "Lock-Wheel" WETTER will do all claimed for it. Your troubles are ended when you use the "Lock-Wheel." The "Locking" Attachment is built in the machine—wheels cannot turn half way over or all the way over unless intended.

Lock-Wheel Model 5—5 wheels (9 picas long)
Lock-Wheel Model 6—6 wheels (10 picas long)
Lock-Wheel Model 7—7 wheels (11 picas long)
Lock-Wheel Model 8—8 wheels (11½ picas long)

Sold by all Dealers and Branches

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